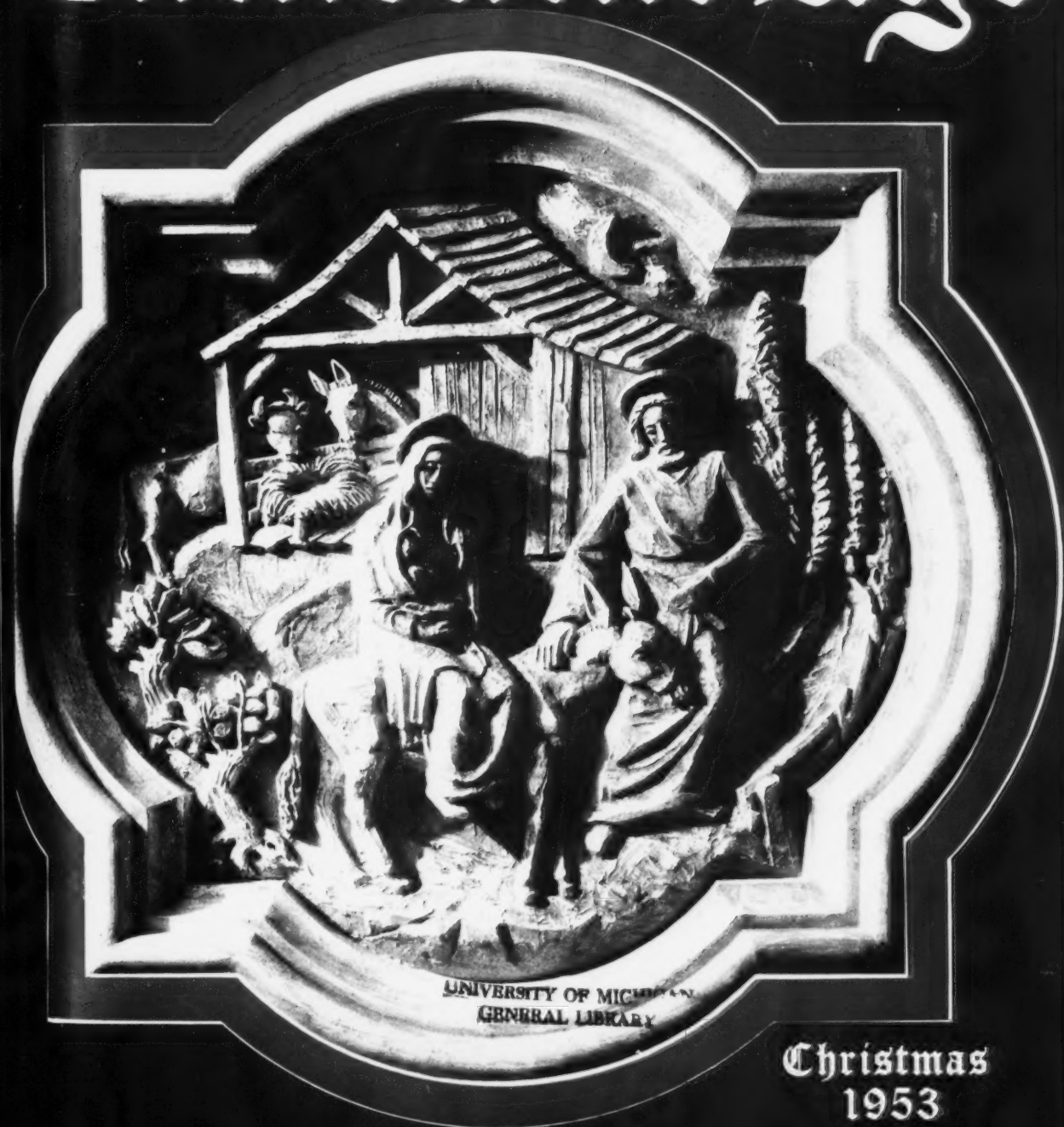


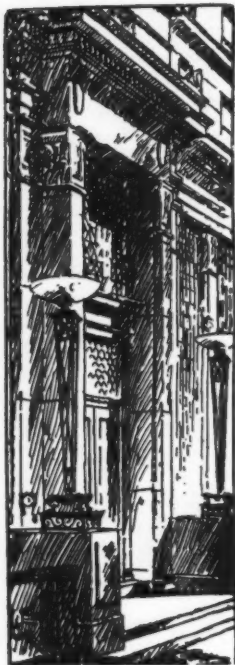
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# Cathedral Age



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Cover. *Heinz Warneke is the designer, Joseph Ratti, the sculptor, the "Flight Into Egypt" medallion which adorns the facade of the South Portal, Washington Cathedral.*

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# Another Year of Construction of the Cathedral

By PHILIP HUBERT FROHMAN, *Cathedral Architect*

BY THE Autumn of 1952, the east aisle of the South Transept and the south portal had been structurally completed. The west aisle, containing the baptistery, had been built up to the top of its vaulted ceiling with a temporary roof at the level of the triforium floor. The west triforium wall had been built and a temporary roof had been installed over the span from the top of the west triforium wall to the top of the east triforium, so the entire floor area of the transept was under cover. This added nearly 300 chairs to the seating capacity of the Cathedral. The Mellon Bay of

the south outer aisle of the nave had been built and the adjacent bay of the south aisle, which is the Lee-Jackson Memorial, was nearing structural completion. As there was no immediate prospect of proceeding with construction of the upper portion of the walls and triforium ceiling and permanent roof of the west aisle of the South Transept, nor with the facade above the south portal, all of the exterior wooden scaffolding was taken down to the ground and an unobstructed view of the exterior of the south portal and aisles of the transept could be obtained.

THE CATHEDRAL AGE for the Autumn of 1952 contains an article entitled "Progress on Many Fronts Marks the Cathedral's 45th Anniversary." In this article, there is the following statement: "At this anniversary season, the Cathedral, lacking funds for further construction, faces another hiatus in its building progress." The article concluded by expressing the thought that if there must be a pause in construction, it would be "only time taken to gather new strength to meet the greater needs of the years ahead—years that will surely see the Gloria in Excelsis Tower crown the heights of America's capital city."

## Prayers Answered

At that time it seemed that construction must shut down soon, and that the Cathedral would be unable to continue the employment of the stone setters and masons who had been especially trained for this work and who were carrying it on with so much enthusiasm. However, an answer came to the prayers that the work might be continued. Because of the generosity of friends of the Cathedral, funds became available to complete the walls and triforium and permanent roof of the west aisle of the South Transept, and also to build the inner portal, the interior gallery, and the façade above the south portal up to the top of the three tracery windows and the balustrade below the rose window. With the inner portal was included the trumeau and tympanum of the south portal.

During November 1952, and January 1953, we were enabled to issue construction orders to the general con-



*Horydezak*

The great progress made in constructing the South Transept is clearly visible in this picture taken from the point where St. John's Chapel adjoins the east aisle of the transept and looking across the transept, through the scaffolding of the gallery, to the baptistery in the west aisle.





*The stonecarver, Joseph Ratti, puts final touches on the beautiful leaf and grape pattern which decorates the arch of the south portal, entrance to the South Transept of Washington Cathedral. The completed medallion, at left above, is "The Flight Into Egypt" shown in detail on the cover of this magazine. Designed by Heinz Warneke, it is matched on the east wall by his "Entry Into Jerusalem."*

tractor, the George A. Fuller Company, to proceed with the above work for a contract price of approximately \$500,000. In addition to this construction it has been possible to proceed with the carving of many stones that had been blocked for carving on the gallery of the North

Transept and on the exterior of the South Transept, including the medallions and arch of the south portal.

At this date in October 1953, the upper portions and permanent roof of the west aisle of the South Transept have been completed and the interior gallery and adja-

## *The Cathedral Age*



*Horydczak*

*The west aisle of the South Transept, viewed from the level of the nave floor, rises above the construction of the south outer aisle chapels, wherein are the Lee-Jackson Memorial and the Mellon bays.*

cent south wall have been built up to the level of the gallery floor. The walls and arches of the inner portal have been built and the stone ribs of its vaulted ceiling are being set. The central pier or trumeau, and the heavy stones of the tympanum of the South Portal have just been set.

A considerable amount of carving has been accomplished on the gallery of the North Transept and the exterior of the South Transept, including the spandrels of the arch above the south portal and the canopies of the traceried niches within the portal. The carving of one of the arch rings of the portal is nearing completion as well as the carving and stone setting of the work which frames the Lee-Jackson tablets in the south outer aisle. The limestone steps and marble platform for the font have been built in the baptistery and the carving of the font will soon be under way.

### **Looking Ahead**

The third and last stained glass window in the War Memorial Chapel was installed some weeks ago, as well

as one window in the west aisle of the South Transept. In a few days the windows in the Lee-Jackson Memorial chapels will be installed. The stained glass is being executed for the two large triple windows for the baptistery and will be installed early in 1954.

During the past summer, a scale model for the carving of the tympanum of the south portal was made by Heinz Warneke, the sculptor. This was necessary in order to determine the composition and location of figures and maximum depth of relief before we could prepare the final drawings for the stones. It was essential that all joints should be placed so that they will not pass through any portions of the figures. The central block on which will be carved the figure of Christ is one of the largest and heaviest stones which form a part of the fabric of the Cathedral.

It was hoped that, by this autumn, we might be able to let an additional contract on the South Transept to build the clerestory walls and the façade up to a level just above the arch which will frame the rose window.

*(Continued on page 40)*



*Horydczak*

*Work in progress on the nearly completed South Gallery. The temporary wall in the background will be replaced by an arcade and triple traceried windows and above will be the great south rose window.*

# A Christmas Sermon

BY THE RT. REV. ANGUS DUN

*Bishop of Washington*

THERE hangs in my study a picture by that strange poet and artist, William Blake. The title of it is "Christ offers to redeem man." It is such a picture as a gifted child might draw to illustrate the text of this sermon, "God so loved the world that He gave His only begotten Son," John 3:16. And the picture is marked by that childlike simplicity which is praised in the Gospels and found in the Gospels.

In the center is a throne set in the clouds. On the throne is seated God the Father, his bowed head hiding the face that man hath never seen. Before him stands the strong figure of a young man in a seamless white robe, his arms stretched out in an act of complete self-giving. The great hands of the Father tenderly support the Son and accept his offered love. On either side of the throne angels bow, holding crowns, in prophecy of that crowning with many crowns that will come when the Son returns from his mission to the world.

Let us be as simple as that picture is and imagine that heavenly scene. This we make bold to do, knowing well that all our human speaking of things heavenly is but the picturing by children of great mysteries.

The Father who is in heaven is speaking to the only begotten Son of what is nearest his heart. "In the beginning I made man for myself. In my own likeness I made him. Alone among all my creatures I made him able to share my purposes and to enter into fellowship with me. I desire for him the best that love can give, that he should know what love is and possess it in himself. My will for my world is that in it the kingdom

should come as it is in heaven. I cannot compel men to serve me, for I do not desire the service of slaves, but the loyal service of free sons. I must persuade, not compel. I have given my law to men—that they should have none other God but me, that they should not steal, nor commit adultery, nor bear false witness, nor covet. I have sent my prophets to tell them that I do not desire the sacrifice of bulls and goats; that fair dealing with one another is more pleasing to me than all burnt offerings.

"But men do not know me and do not trust me. They are very cruel to one another. They seek for place and power and possessions. I am moved to anger against them for their evil ways, for I cannot but hate injustice and uncleanness. I cannot bring into my kingdom the unclean and the unjust and the despisers of their brethren, for then it would no longer be my kingdom. It would not even be such a kingdom as men could long for and in which they could ask for eternal life. Men disobey and deny me, yet I seek them for my own. They have wandered far from me and wasted my substance, yet I stand on the threshold of my kingdom ready to welcome them. There is joy in heaven over one sinner that repenteth. I dwell in the high and holy place with him that is of a humble and contrite heart, to revive the spirit of the humble and to revive the heart of the contrite one.

"How shall I bring men to myself and to their own selves? How shall I renew a right spirit within them?

*(Continued on page 33)*

# Christmas at Chichester Cathedral

## Children in Procession of the Three Kings

By WENDY HALL

EVERY year, on the afternoon of the Sunday nearest to Epiphany, the twilight that falls on the graceful Cathedral of Chichester in the English county of Sussex is lit only by the candles tightly grasped in the hands of the 200 or 300 children thronging the nave. They are waiting to join the Epiphany procession—the unique festival of Christ and the Three Kings from the East—held at Chichester and nowhere else in Britain.

While the dean, speaking from the pulpit, briefly explains the service to them, the procession begins to form in the ambulatory. The light bearer stands at its head, and behind him, the Three Kings, in gorgeous attire, each preceded by his attendant, and each bearing his gift of gold, frankincense, or myrrh. Behind them the dean's procession forms, followed by the bishop, the cathedral clergy, and the children of the choir.

Then comes a consort of recorders, whose players are members of the Dolmetsch family of Sussex, responsible for reviving this sixteenth century woodwind instrument in Britain. From the nave, the children of the congregation file out two by two to join the procession behind the recorder players. Meanwhile, the persons representing Joseph and Mary and their attendants have taken their places in the Epiphany tableau before the high altar.

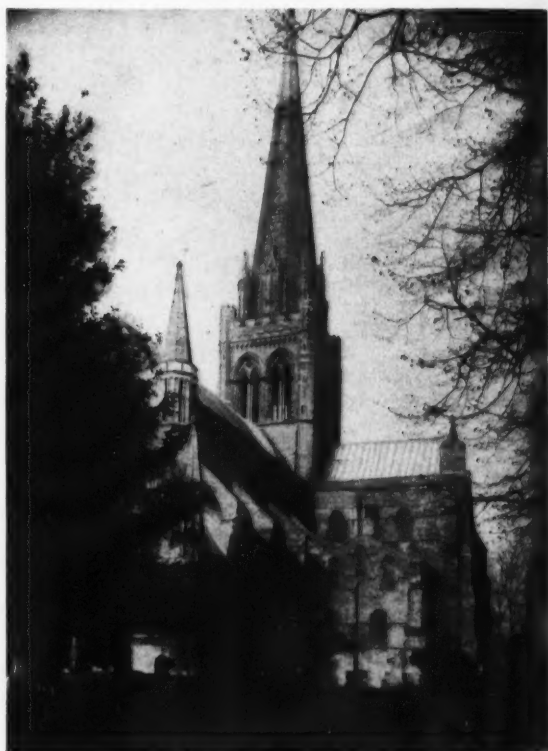
Soon the recorders break into their soft clear strains and the children of the choir sing "We Three Kings of Orient Are." The procession makes a station at the crib, where the dean reads from the Gospel and prayers are said. Then it moves towards the high altar, accompanied by the singing of "While Shepherds Watched." The Three Kings offer their gifts and, with the dean, clergy, and choristers, take up their positions before the altar, the children behind them.

### Children Speak in Unison

All kneel to make their act of worship, which reaches its climax when, at a signal, each child raises his candle high above his head. In unison the children say with the dean: "Jesu, my lord, I thee adore; O make me love

thee more and more." The bishop pronounces the blessing and brings the Epiphany service to its close.

With its dramatic, vivid, and solemn moments, the Chichester Epiphany procession has something of the quality of a medieval church pageant. Yet it was first devised by the dean, the Very Rev. A. S. Duncan-Jones, when he went to Chichester 24 years ago. At that time, as now, there was a desire to revive the medieval custom of performing religious drama in the great cathedrals. But the dean felt that Chichester, with its long, rather narrow nave and aisles offered no space large enough for



*Chichester Cathedral, a blend of Norman and Early English styles of architecture, is gracefully set in the downs of southern England.*



performers and spectators, yet provided a fitting and dignified background for a procession. The Epiphany service, at once simple and impressive, harmonized so perfectly with its setting that it came immediately to take its place with the more ancient customs of the cathedral; and among the vast numbers of people who come to take part in it today are many who think it is a survival of a medieval rite.

For a children's service Chichester provides as happy a setting as any English cathedral. Architecturally, it belongs to the late Norman, Transitional, and Early English periods. Thus it has Norman strength without the earlier Norman austerity, combined with the flowing purity of Early English. Externally, its soaring spire and graceful proportions seem to harmonize ideally with the gentle downland of southern England and to reveal once more the genius of the medieval architect for building so great a cathedral which sits easily in its surroundings and in which both child and man can be at ease.

Chichester was already a city during the Roman occupation of England in the first centuries after Christ, but it became a bishopric only after the Norman Conquest in 1066. The cathedral was begun in 1091 and consecrated in 1184. Two years later it was seriously damaged by fire, but the work of restoration and improvement was vigorously undertaken. The result was the blending of Norman and Early English, or First Pointed, styles in a way rarely seen and certainly not excelled elsewhere in Britain. The original rounded Norman arches can be seen in the triforium in the nave, while the clerestory was rebuilt in the new pointed style. The retro-choir, architecturally the most beautiful part of the cathedral, combines the two styles with even greater success. While the nave's Norman pillars are massive and rectangular, the retro-choir is supported by elegant clustered round pillars, consisting of a central column surrounded by four shafts of Purbeck marble. The unusual triforium has round arches enclosing two pointed domes.

### A Cathedral of Simplicity

Although the cathedral is simple by contrast with the Decorated and Perpendicular styles of the later Middle Ages, it owes its beauty to its harmonious proportions, its long vistas, and the warmth and lightness of its stone work. Its stained glass, mostly nineteenth century, is undistinguished; the cathedral actually gained much in sunlight when the German bombs blew out many of the darker windows, which have been replaced by lighter, modern glass.

Over its long history Chichester Cathedral has suf-



*Children taking part in the Epiphany procession in the nave of Chichester Cathedral. This unique service, in which the Three Kings offer their gifts to the Christ Child, has been held for only twenty-four years, but has much of the beauty of a medieval religious pageant.*

fered much. At the time of the Reformation, Henry VIII gave orders for the destruction of the shrine of St. Richard of Chichester and many of the church ornaments. More grievous still was the damage inflicted by the Roundheads when they took Chichester in 1642. Repairs were made when the monarchy was restored in 1660. Two hundred years later, in 1861, during the reign of Queen Victoria, the spire collapsed and the superstitious were confirmed in their belief in the old Sussex saying:

If Chichester church steeple fall  
In England there's no king at all.

Today, Chichester is not immune from attacks which time makes on so many of Britain's older cathedrals. Death watch beetle has been found in the roof, and restoration has been, and remains, a constant preoccupation during this century. Happily, it has been possible to maintain the fabric so that its original charm and character remain unchanged.

# A Teacher Reflects on the Nativity Story

By CHARLES R. STINETTE, JR., Canon,  
Associate Warden of College of Preachers

## Introduction

"**R**EAD it again!" the children exclaim, and the story of Christ's birth which never grows old is repeated, word for word, comma for comma, while eager faces keep watch that nothing is left out. How many generations have lived themselves into this quiet simple story which marks the beginning of Christian history!

Indeed, all religions are transmitted in this way—not by abstract doctrines but by sharing through reliving significant events in man's history. The Jewish Passover and the Moslem Ramadan keep alive great moments in history which have been interpreted by faith. To understand this fact is to suspect that people the world over are more alike than different; and this realization lends weight to a statement quoted recently by Ordway Tead, "The peoples of the earth must find each other. They must discover that they are alike in their simple and deep drives. This we conceive to be the first basic requisite for any lasting peace . . ."

The Nativity story may be enjoyed on more than one level. The children's pleasure in it is matched by the joy which it evokes in people of every age and tongue. St. Luke's sure poetic touch unfolds this pastoral narrative within the family scene common to all men and women. There is tender mirth in the shepherds scrambling over the rocks in their amazement and in the animals' keeping watch over the Christ Child. It is a lovely tableau!

But there is more than still life in this birth story of Christ. It is full of action and movement—a family on foot, shepherds looking for signs, angels heralding good, glad news, forever going and coming. If we are to move beyond that level which sees the Nativity as a pretty picture we must shed our literal mindedness, and give ourselves free rein to think in terms of poetry, which is the language of faith. Then the story becomes a vehicle for meaning and truth in a way which would be lost in literal descriptions. It becomes the spontaneous expres-

sion of that love in which man is restored to himself, to his neighbor, and to God.

\* \* \*

*In those days . . .*

The "days" here are the days of Caesar Augustus. It is a curious irony of history that whereas the year of Christ's birth is determined in relation to Caesar Augustus, today that Emperor is dated in relation to Christ. The years of his reign are designated 27 B. C. to A. D. 14. We are a people keenly conscious of dates. To be "out of date" is to suffer intolerable pains of social ostracism. We even think we know what will be important a hundred or a thousand years hence; and we are forever burying capsules of this culture for some future generation. The great warriors of ancient civilizations likewise commemorated themselves and their exploits in stone and pyramid; but in many cases their anxious desire to be remembered is about all we know of them today.

This raises the question: how does one determine the importance of time? Augustus Caesar, for all his imperial authority, fades into the background in comparison to the significance of Christ. What is it to us today that "a decree went out from Caesar Augustus?" But it is of inestimable importance to millions of people that "God sent forth his Son."

Our concern with time is one of the unspoken heritages of our Hebrew-Christian traditions. Indeed, the Christians with their Biblical background brought a new word for time to the Greek world. The Greeks used Chronos as the word for the measurement of time. But now the New Testament added the word Kairos to signify the fullness of time—time packed with significance. Our world has not been the same since. Through darkness and light man has not been able to forget that the days of his years have meaning and purpose—that something had begun to happen in those days which gives significance to every moment in history,

"The time is fulfilled,  
And the Kingdom of God is at hand:  
Repent ye, and believe the gospel."

\* \* \*

*... all the world should be enrolled ...*

What teacher can use the word enrolled without thinking of registration day? For that matter, who among us escapes the thoughts and feelings which come crowding in upon us when we think of the registrations we have lived through? Bewildered parents and children facing one of the many steps that must be lived through before either will achieve emotional independence again — all this and more is a part of that word enrollment. Shakespeare reflects something of that feeling in his delightful picture,

"Then the whining school-boy  
with his satchel  
And shining morning face,  
creeping like a snail,  
Unwillingly to school."

To be sure enrollment is not all unwilling progress. For the child and the parent it represents the entrance to promising, if sometimes threatening, territory. For the adult preparing to vote and to pay taxes it represents both the freedom and the responsibility of citizenship. In all cases enrollment involves the use of that name by which each individual alone is known.

What's in a name? It belongs to the personhood of man. It is a symbol of that which is unique and characteristic in each person. It is a reminder that the crucial task of our existence is to become, indeed, a human being—a genuine person. This is education and nurture in its deepest sense.

So the Holy Family went trudging up to Bethlehem in order to be enrolled. They share the fate of countless refugees in this generation who have been driven from their homes by war and fear of war. And Bethlehem names among its native sons, "The Prince of Peace."

\* \* \*

*And she gave birth to her first-born child ...*

Sometimes it takes the wonder of innocence to call us back to the really important things. Jesus himself rejoiced that although his message was hidden to "the wise and prudent" it found a ready response in those who have a child-like purity of heart. The little girl who prayed, "O God, make the bad people good, and the good people nice," had taken unto herself the searching truth of the Bible.

For almost twenty centuries the artist and the poet have found mystery and awe surrounding the birth of Christ. Somehow this birth lends dignity to the birth of every man—life is no longer a casual thing.

There is a difference between mystery and magic. The latter implies an irrational manipulation by outside forces. But mystery is a part of our every-day experience. Birth—the very origin of life itself—remains inaccessible to our fullest knowledge. Yet the teacher who lives close to the unfolding of the human spirit is the constant witness to the mystery of birth and rebirth in those who learn. Socrates called himself a midwife to ideas. Every effective teacher is a midwife who provides the opportunity for the bringing to life and the renewing of the learner's innermost self.

Birth and renewal is always the occasion for rejoicing. The Bible says simply that "the Word was made flesh." Perhaps this could be accepted as the goal of teaching. For teaching involves more than knowing the truth. It means that one lives the truth. Thus, when in the course of our work we behold the truth becoming a living reality, we may join in the angels' chorus and with God's whole creation in shouting for joy.

\* \* \*

*... No place for them in the inn.*

The family of Christ was "crowded out." The animal stall and a feeding trough became a makeshift cradle. Certainly teachers know all there is to be known about crowded conditions! The same lack of public concern—reluctance to sacrifice—which keeps our school facilities largely inadequate, determined the circumstances which landed this itinerant family in the stall. There is no evidence that the family of Christ was ill-treated or suffered discrimination. There simply was not enough room in Bethlehem to take care of all the people. So many people in our culture, while not actively persecuted, get the feeling that they were not planned for—the world seems indifferent to their most basic needs.

On the other hand, while Christ's manger reminds us that physical needs are important, bread and board are no guarantee of the good life. Man's spirit must be fed too; and this nourishment comes only when the whole man finds a deep and satisfying relationship which gives life meaning. There must be "room" for this concern in the manifold activities of our lives. While Americans are among the world's best fed and housed people, we suffer from a spiritual impoverishment which is appalling. The uneasiness and the frantic rushing after brief pleasures are but little symptoms of the starved spirit of our people. Even as Christ was crowded out of that

Bethlehem inn, we may be guilty of finding no room for him in our hearts.

\* \* \*

*... Keeping watch over their flock ...*

Fishermen and shepherds played important roles in the life of Christ. They lived close to the realities of life and they responded wholeheartedly to the "Good News." Simon Peter and Andrew, his brother, were among the first to drop their fish-nets and follow Christ. And the shepherds? Well, from long past they were known as God's poets, who loved his land and his people. Who but a shepherd could see the very mountains and hills responding to God's deliverance,

"The mountains skipped like rams,  
And the little hills like young sheep."

The shepherds knew the hills of Palestine—above all the city of Bethlehem. The very name signifies "The House of Bread." If you were to stand on the highest point outside that city it would look like a fertile, green island surrounded by barren country. Southward the wilderness of Sinai stretched in the distance. To the east beyond the Jordan River the rough and arid Moab country rose to impressive heights and everywhere was the dry desert land.

It is hardly surprising then, that the shepherds kept close to Bethlehem while they watched their flocks. The stage was set for the angels' message while Bethlehem slept, little knowing that,

"The hopes and fears of all the years  
Are met in thee tonight!"

\* \* \*

*And they were filled with fear ...*

Theirs was an uncomplicated fear—a fear which quickly turned into rejoicing. The simplicity of Christ's coming must have been reassuring to such men. Our fears are not so simple. There is one with which every teacher must deal before the work of learning can take place. It is the mark of this age of anxiety. It is the fear which grows from the feeling that we cannot love ourselves or anyone else because we ourselves are unlovable. Self-hatred is at the core of many other fears. Its symptoms are many, but chief among them is the fear of life and a consequent withdrawn, diminished existence, a restlessness which keeps us forever from having deep roots, and the endless treadmill of anxiety, guilt, hostility, and more fear. The hysteria and suspicion which have flooded this land in recent years have been spawned in such an environment.

When the people are filled with fear real community begins to disappear. By tradition America is a land of

mutual concern, but the sad truth is that nowhere is our lack of real community more bitterly demonstrated than in our growing every-man-for-himself philosophy. The teacher must meet and deal with this fear where it whittles everyone down to size, mistaking levelling for democracy. Thus one student was heard to say, "I'm no good, but neither is he!"

The deepest springs of fear lie in the conviction that no one cares, and that life is meaningless. It is a part of our human existence to struggle with this question. In the sense that the question forces us to work through to some practical answer it is a challenge to our deepest education. In this sense fear is the beginning of wisdom: if we are moved to face it and thereby to gain knowledge of ourselves in depth.

\* \* \*

*... good news of great joy which will come to all people.*

The good news is that God cares! It is that God is with us as Isaiah the prophet had promised. It may be easier to keep God at a distance, to think of him as the force behind the universe, but the irrepressible wonder and mystery of the Nativity story is that God is as near as a new born child. Thus,

"The people who walked in darkness  
Have seen a great light."

That light has become the hurricane lantern shining through the darkness of succeeding generations, "And the darkness has not overcome it."

The Christian hope is a present reality, beginning to come in this moment and looking beyond the present for its consummation. It is more than a pretty story and a lovely child, inasmuch as Good Friday and Easter are a part of it. It is a hope which has taken on the flesh of this life, embodied the peace which passeth understanding despite the limitations of existence, and lives on in the spirit-filled company of those who hunger and thirst after God's righteousness.

The teacher is the bearer of good news—not merely one who hands out facts, but one who lives the truth. The experience of teaching and the experience of learning involve more than the giving and receiving of information. The teacher also must have knowledge to use it and wisdom to judge it, and above all the faith and courage to bring it to life. Teaching is concerned with the whole person and therefore the spiritual health of the teacher—his or her conviction about the meaningfulness of the human enterprise—is of crucial significance.

\* \* \*

*Glory to God in the highest and on earth, peace among  
men with whom he is pleased.*

(Continued on page 39)



## Story of King's Gift Narrated by Designer

The story of the presentation of the silver altar pieces to Washington Cathedral by King George VI was told for the first time this fall by J. Francis Coote of London, designer of the cross and candlesticks which were dedicated in October, 1951.

Speaking to a gathering in Beauvoir School auditorium, under sponsorship of the Washington Committee of the National Cathedral Association, Mr. Coote emphasized the late King's deep interest in the project from its very beginning to the actual presentation of the pieces.

The impetus for the gift was twofold: First, it was an expression of appreciation for the hospitality offered British servicemen and women who worshipped at the Cathedral during wartime. Second, because the Cathedral of St. John the Divine in New York gave sanctuary throughout the war to the altar plate belonging to the Royal Victorian Order in the Chapel of the Savoy in London, the King wished a replica of them to be placed in the National Cathedral in Washington. They were to be a reminder of the close spiritual tie between this country and England.

Accordingly, a letter went forth from Buckingham Palace to Washington Cathedral, addressed to Dean Francis B. Sayre, Jr., offering the pieces and noting that it was planned to dedicate them in St. Paul's Cathedral, London, on July 4, 1951, when a memorial service was to be held for Americans who lost their lives in the war and were buried in the British Isles.

Mr. Coote, who is designer and manager of Blunt and Wray, London craftsmen in fine church metalwork, was called to the King's apartments in Buckingham Palace in March, 1951, and told of the intention to duplicate the silver cross displayed in the Savoy Chapel, and to fashion candlesticks of an original design which would harmonize. He was not told of their destination.

Working thus somewhat in the dark, Mr. Coote decided on his own initiative that the pieces were to be taken to Australia by the King and Queen on their forthcoming trip. That trip, however, never materialized because of the King's illness, signs of which were manifesting themselves even as Mr. Coote was called for the initial interview.

Told that the pieces must be finished not later than



*Jean Speiser Photo*

*Dean Sayre talks with J. Francis Coote of London, designer of the altar cross and candlesticks presented to Washington Cathedral by George VI. Mr. Coote spoke of his work at a meeting held this fall under the sponsorship of the Washington Committee of the National Cathedral Association.*

June 30th of that year, Mr. Coote determined to have them completed by June 16th, which was his birthday, and the date on which he planned to set out on a holiday. They were duly delivered a day or two before, and it was only then he learned that they were to come to this country.

The King was unable to attend the dedication ceremony in London because of his illness, but Queen Elizabeth and the princesses were present. Later the silver plate was sped across the ocean by diplomatic pouch, and finally consecrated three months later in Washington Cathedral, where they were presented to the Dean by the then British Ambassador, Sir Oliver Franks.

They are in use in the altar in the Chapel of St. Joseph of Arimathea, a Biblical figure who also symbolizes the relationship between the Church of England and the Episcopal Church in the United States. Here the present Queen paused on her trip to this country two years ago, and Bishop Angus Dun offered prayers at that altar for her ailing father, the King.

# Portsmouth Cathedral

## A New Cathedral Which Is Old

BY THE VERY REV. E. N. FOSTER GOFF, M. A.

*Provost of Portsmouth*

WHEN tourists speak of visiting the cathedrals of England they usually have in mind—and quite naturally—the great historic churches such as Durham, Salisbury, Winchester, and York, which have been the seats of bishops since their foundation. But there is another kind of cathedral in England, no less interesting historically, which may be more significant in the development of the cathedral idea in the twentieth century than the older established and better known foundations. This is the parish church cathedral of which there are fourteen in England. They include the cathedral churches of such large centers of population as Birmingham, Coventry, Newcastle, and Portsmouth. The dioceses of which these are the cathedrals were formed in 1927 by the division of old dioceses which were thought to have become too large and unwieldy by the growth of population. The Diocese of Winchester for example was divided into three—Winchester, Guildford, and Portsmouth. Had this diocese not been divided it would to-day have contained a population of one and one half millions, ministered to



*Portsmouth Cathedral stands beneath the shadow of a large generating station—a symbol, perhaps, of the challenge presented to it in this modern age.*

by 730 clergy, obviously too large a unit for the supervision of one bishop.

When the Diocese of Portsmouth was formed the old parish church of Portsmouth, dedicated to Saint Thomas of Canterbury, the famous Archbishop Becket, who had been murdered in 1170 and canonised shortly afterwards, was chosen as the cathedral. This church had begun to be built in 1180 and was consecrated on 12th March, 1196. It had been served by the monks of the Augustinian Priory of Southwick, some seven miles away, until 1248 when it was given a vicar of its own. The line of these vicars was unbroken until 1927 when the last of them—Neville Lovett—became the first Bishop of Portsmouth. Thereafter the incumbent was called the provost, as he is in all the parish church cathedrals of England. He is so called to distinguish him from the dean of an old cathedral. Although he ranks with the dean in the Church's hierarchy and is entitled to wear "gaiters," that strange eighteenth century garb with which the Church of England delights to clothe its dignitaries, he differs from him in being appointed by the Bishop of the Diocese (a dean is appointed by the Sovereign on the advice of the Prime Minister), and in having parochial responsibilities as his cathedral is still a parish church.

### Church and City Link

The choice of the old parish church as the cathedral was a happy one for it gave the new cathedral an established place in the life of the city. For more than four hundred years it had been the civic church to which the mayor (now lord mayor) had come to worship with his council on the Sunday after his election and on other occasions of civic or national significance. During this period the vicar of Portsmouth (as the incumbent was called), had been chosen by successive mayors as chaplain. It is a great help to the provost in his task of integrating the cathedral into the life of the city that this custom has been maintained. Indeed the link between the church and the city has been strengthened in recent years, for the number of civic services tends to increase and the City Council have asked the provost to open their monthly meetings with prayer.

The Lord Mayor's official seat in the cathedral is in the choir immediately opposite the bishop's throne. It is surmounted by the Royal Arms of William and Mary who were the reigning sovereigns when this part of the church was restored in 1693.

Another advantage the cathedral inherited from the old parish church was a traditional link with the Royal



*The Lord Mayor's official seat in Portsmouth Cathedral is in the choir immediately opposite the Bishop's throne. It is surmounted by the Royal Arms of William and Mary who were the reigning sovereigns when this part of the church was restored in 1693.*

Navy. It is certain that all the great figures in English naval history worshipped here. Samuel Pepys, who might be described as one of the founders of the Navy as we know it to-day, made many visits to Portsmouth as recorded in his diary. He used to stay at the Red Lion Inn, the site of which is now cathedral property, and will be adjacent to the great west front of the nave when it is completed. This nave, together with other additions to make the old church more suitable for use as a cathedral, was begun to be built some twenty years ago. The work was interrupted by the outbreak of war in 1939. Not only did the war make further work impossible but funds had run out and the rest of the site was crowded with existing buildings. The nave remains therefore incomplete. It is sometimes said that the cathedral was begun to be built in 1180 and is not yet finished, which even by English standards is rather slow!

#### Building Plans

The end of the war found the area around the cathedral entirely clear, the buildings surrounding it having been destroyed by enemy action. The cathedral authorities now possess all the land necessary for the completion of the nave but it is unlikely that they will be able to put this work in hand for some time as they have exhausted their resources in the purchase of the land and have no further funds available towards the £100,000 (\$280,000) which it is estimated would be required to finish the building. Meanwhile however, all

the war damage repairs have been completed and the interior redecorated. This stage of the work was finished in time for a great Service of Thanksgiving which was held last April when Queen Elizabeth, the Queen Mother, who had visited the cathedral during the war years, joined with the people of Portsmouth in praise to Almighty God for the preservation of the building from the attacks of the enemy, and the restoration of the life of the city after the ravages of war.

The cathedral has had other links with royalty. Queen Elizabeth the First worshipped here in 1591. Charles II was married nearby in the Governor's House in 1662, an event recorded in the cathedral registers. It is to him that the cathedral owes some of its Communion vessels, brought from Tangier as part of the dowry of his Queen, Catherine of Braganza.

The cathedral is unique in the Anglican Communion in having buried in its most honorable place—behind the high altar—the remains of a minister of another denomination, Benjamin Burgess. He was a Presby-

*(Continued on page 31)*



*The pulpit, Portsmouth Cathedral*

# Storkyrkan, Royal Church of the Swedes

By FRANKLYN MORRIS

SINCE the days of the Vikings Swedes have been worshipping in Stockholm's Storkyrkan, the great church of Sweden's capital city and the cathedral of Stockholm. The church is dedicated to St. Nicholas, but the date of its first building is quite obscure. It is the oldest parish church in the city, however, and is mentioned for the first time in an ancient chronicle dating from the year 1279. It is supposed to have been erected at the time the city was founded, about the middle of the thirteenth century. According to tradition, it was built by Birger Jarl, the Swedish Romulus, founder of the city. Storkyrkan existed as the only parish church in Stockholm for almost 400 years, the other churches of that early time, such as Riddarholm, having been part of monastic establishments.

Like so many of the medieval Swedish churches, the building of Storkyrkan extended over several centuries, and in this case the years saw the church spread in all directions from its original tiny parish building. The original section was done in the "Scandinavian Romanesque" style, with clerestory aisles making the nave almost square; supported on the interior by four pillars; a separate chancel the roof of which was not as high as the nave; and a sacristy to the north of the chancel. The first addition to the structure was made rather soon after the church was built and took the form of a lady chapel on the south side of the chancel, extending outward like a misplaced transept and having its own exit. Before 1361 two more chapels were added, on the opposite side from the lady chapel and dedicated to St. Andrew and to St. Henry. A later chapel dedicated to St. Christopher was placed next to St. Henry's Chapel to the west, and the three, although separated from each other by walls, accomplished the widening of the nave on one side.

As the city increased in size, the need for enlarging the church was again felt and at the beginning of the fifteenth century it was extended eastward to twice its length. The new building, like the old, was designed with a nave and two side aisles and from the onset was provided with a row of chapels along its north and south aisles, again separated from each other and giving rather

the appearance of stalls. The apse was now five-sided, having the width of the nave and aisles together, excluding the chapels. Records show that a row of altars was located in this large chancel, with an ambulatory around the east wall. About 1420 a large, crenelated tower was added; probably used for defense as well as for the housing of bells to summon worshippers. This large tower was situated at the west end of the building, giving the church an appearance quite different from today's baroque facade. During the 1420's and again forty years later chapels were added on either side of this western tower. This construction served to widen and extend the nave, for the base of the tower soon became as wide as the base of the nave.

## Later Revisions

By this time the church was a large, but complete, hodge-podge of a hundred years of architectural alter-



Swedish Travel Bureau Photo

*The cathedral in Stockholm, more commonly known as the Stockholm Storkyrkan.*



ations. The creation of a church of more uniform character, both on the exterior and the interior, therefore, was reserved for the latter part of the fifteenth century during the period when Sten Sture, the elder, was Lord Protector of Sweden. The reconstruction was carried out by raising all the vaults of the church to their present height; by enlarging the windows; and by the removal of walls separating the side chapels, thereby transforming the latter into actual aisles. The appearance then given to the interior of the church has, in all essential details, been preserved down to our own time. The next change to occur in the architecture of the old church was a most deplorable one, and consisted of the removal of the pentagonal apse, executed by King Gustavus Vasa in the 1540's. The apse had come into all-too-close neighborhood of the fortifications of the royal palace, thus constituting a serious hindrance to the protection of the palace. Gustavus Vasa actually wished to pull down the entire church but finally contented himself with the removal of the farthest projecting part of the choir. During the early part of the twentieth century, excavations outside the east end of the church discovered the foundations of this destroyed apse, and have been marked in the pavement. Until 1736 the church's appearance was gothic, though the five divisions of the nave were easily seen on the west facade, then as now. However, the city architect, Johan Eberhard Carlberg, carried out some radical alterations from 1736-42 which have given the church its present appearance, executed in the baroque style so popular in the 18th century.

The position and status of Storkyrkan has caused it to be frequently the scene of historical events and official ceremonies. Along with Uppsala Cathedral, Storkyrkan has seen the coronation of Swedish kings and queens, and ever since the time of Charles XII, the sovereigns of Sweden, with one or two exceptions, have been crowned here. Royal marriage and funeral ceremonies have also been witnessed in Storkyrkan. Among the marriages, that of Erik XIV with the peasant girl, Karin Mansdotter, in July 1568, is perhaps the best known. The last occasion on which the church was the scene of a royal funeral was in 1920 when the coffin of the Crown Princess Margaret was deposited here. Since the establishment of the diocese of Stockholm on July 1, 1942, the position of Storkyrkan is that of cathedral.

The present exterior of the church is of yellowish-gray plaster, covering brick. To the left of the west entrance, (which is a baroque doorway beneath a round window, flanked by two pairs of round-topped windows containing designs reminiscent, with their trefoils, of



Swedish Travel Bureau Photo

*The St. Göran Monument. St. George attacks the dragon in the main piece, while the rescued princess and her pet lamb watch from the separate sculpture in left foreground. The monument was completed in 1489, having been made especially for Storkyrkan.*

the former gothic appearance of the church) is a gateway which leads to all that remains of the former churchyard. On each side of this iron gate is a female statue made in 1675 by a sculptor named Peter Schultz. They probably represent Prudence and Divine Love. On the extreme eastern end of the church there is a large metal plate, enclosed in a frame of hewn sandstone, and bearing a Latin inscription which gives a short account of the fortunes of the church from the supposed date of its foundation in 1264, to the year 1743 when alterations were carried out and the plate installed. In front of this tablet stands a statue of Olaus (Olavus) Petri, the Lutheran reformer and scholar, the most celebrated rector of the church. This statue was erected in 1898 and is by Professor Theodore Lundberg.

#### The Nave

The interior of Storkyrkan today consists of a central

## *The Cathedral Age*

nave with double naves on each side, all of a uniform late-gothic character. The material is brick which, in the pillars and the ribs of the vaulting, has been left unplastered. The interior, unlike the exterior of the church, has not undergone any extensive alterations since the middle of the sixteenth century. The pews, from 1892, are painted white, and almost give the appearance of being marble; they are one of the church's most modern inventories. Prior to that date closed pews with doors were in use. The pulpit is most obviously baroque; dates from 1698; is the work of Burchard Precht; and betrays strong French influence. It consists of a body with stairs and a lofty baldaquin, from the rear of which falls a sculptured, billowing drapery, in front of which hover two, large winged genii. The reliefs on the front of the pulpit itself illustrate the story of the Canaanite woman. The door to the pulpit is also richly ornamented, and is adorned with a head of Christ in relief. The pediment of the door is crowned by a statue of Hope, with putti, one on each side. The wife of a wealthy mine owner, Johan Funck, donated this pulpit in her husband's memory, and the family arms are to be found at the base of the pulpit, and on the inside of the door may be read the name of the donor with the date 1701, when it was completed. Beneath the pulpit is the worn gravestone of Olaus Petri, the first Lutheran rector who died in 1552. A relief of gilt wood nearby is a memorial to the Ecumenical Meeting in Stockholm in 1925, and was executed by G. Torhamn in 1928. The relief represents a procession of clergy taking part in the meeting, and among them is seen Archbishop Nathan Söderblom, Sweden's famed primate, father-in-law of Bishop Yngve Brilioth, scholar and Lutheran liturgical leader. The inscription on the frame is from a speech made by King Gustave V at the meeting and was presented on his 70th birthday by the Council of Storkyrkan.

The royal pews are on the opposite side of the arch east of the pulpit, and are practically inside the chancel. Towards the close of the seventeenth century a need was felt for new and magnificent pews for the King and Queen, who were regular attenders at Divine Service. Accordingly, Nicodemus Tessin, the younger, the most celebrated architect Sweden has ever had, designed the present pews in 1684, and they were executed by B. Precht. Each of the royal pews consists of a large enclosed seat with decorated sides and front. Behind rises a wide back around which there billow sculptured hangings, and high above each pew is seen a royal crown, forming a baldaquin, supported by two genii draped in flowing mantles. And above the crowns hover putti.

The pews are covered in blue velvet with embroidery.

The choir originally extended to the arch where the pulpit is located, and a rood beam with crucifix separated choir and nave. Antiphonal choir has not been used since the Middle Ages, however. In the middle of the steps leading to the altar rail stands an immense candlestick (the "seven stick") which is about 12 feet high, of bronze, resting on four recumbent lions, and is similar to a smaller one found at Ribe Cathedral in Denmark. This massive candlestick completely dominates the approach to the high altar, and provides a kind of screen. The high altar is called the "silver altar" because the reredos is composed of a triptych of ebony on which are reliefs in silver. On the predella are reliefs representing the institution of the Blessed Sacrament. On the first stage above that is a large tablet of the Crucifixion, at the sides of which are fields bordered by columns and niches containing small statues of Moses and St. John the Baptist. On the second stage, the Burial of Christ, at the sides statuettes of St. Matthew and St. Mark, and at the third stage Christ in Limbo, with St. Luke and St. John on the sides. The pediment crowning the entire reredos-triptych has a statue of the Risen Christ, with a soldier at each side. Eustachius Erdmüller, the goldsmith of Hamburg, executed the reredos and it was presented in 1652 by the widow of Adler Salvius, a royal councillor, in accordance with his will. The ornamentation of the outer sides of the doors dates from 1706 and is of gilded wood, with representation of the four Evangelists, surrounded by rich acanthus leaves and ribbon designs. Two large single candlesticks stand on the altar steps, and are carved figures of St. Nicholas, the church's patron, and St. Peter, both are of oak, designed by G. Torhamn, and executed by the sculptor Herbst in 1937. A round window above the altar dates from the 1850's and is of leaded glass from Paris. The rest of the windows in the nave are also leaded, of antique patinized glass, bearing the arms of the donors.

### **St. George and the Dragon Statue**

The side aisles are actually the former chapels, with the separating walls removed. The most valuable possession of the church is found in the north aisle, the late gothic sculptured group of St. George, the Dragon, and the Princess. It was dedicated to the adornment of the church in 1489 and is considered one of the greatest sculptural monuments from the late Middle Ages in Northern Europe. Regarding its origin we learn that on October 10, 1471, when the Swedes were under the leadership of Sten Sture, the Protector, a decisive victory was won over the Danes which led to a lengthy peace.

## CHRISTMAS, 1953

During the battle the combating Swedes sang the ballad of St. George, and it is said that the Protector made a solemn promise to establish a chantry to the honour of the protecting saint in the event of victory. Some ten years later, or 1483, there arrived from Lübeck Bernt Notke, the celebrated sculptor, who remained to work in Sweden some years, part of the time as director of the mint. To him was given the task of executing the statue of St. George which was to adorn the new chantry-chapel. There is evidence that he had several assistants on the job.

St. George was one of the most popular saints of the Middle Ages, and according to legend was a knight of Cappadocia. Once, he is said to have come riding to a town in Libya called Selena. Outside the city was a lake in which dwelt a dragon of terrible aspect. Each day, the townspeople had to give the dragon two sheep as food. When, at last, the supply of sheep began to fail, a human being had to take the place of the missing animal. This person was chosen by casting lots, and finally the lot fell to the king's only daughter who was taken to the shore of the lake amid the lamentations of the crowd, to be given to the dragon. While she was waiting for the monster to appear, St. George came riding by. When he heard the maiden's story he determined to slay the beast, and when it came out of the water he attacked and conquered it. But he did not kill at once. He tied the princess' girdle around the dragon's neck and compelled the animal to follow the

princess and himself into the city. After the good knight had persuaded the king, the princess and all the citizens to become Christians, he killed the dragon and went his way. The continuation of the story tells how St. George was imprisoned by one of Emperor Diocletian's captains, how he was tortured and finally put to death. While



American Swedish News Exchange  
*Looking toward the high altar, Storkyrkan. At the left is the pulpit under which is buried Olaus Petri, disciple of Martin Luther, reformer of Sweden, and first pastor of the church. At right is one of the royal pews. Like the pulpit, it is the work of the 17th century artist, Burchardt Precht.*



all this was taking place, however, many miracles were worked by his means. Among other things, it is related how a heathen temple, whither the saint had been conveyed to worship the false gods, fell into ruins on the heads of the heathen at prayer.

The chief group shows the battle between St. George and the dragon, while there is also a statue of the princess with a lamb and a relief of the castle. The height of the chief group is 12 feet, and George is represented as a slender stripling, clad in richly worked armor, with sword held aloft. His horse is a dapple-gray stallion. The fantastic dragon is on its back, with one foot held against the horse's chest. The dragon has twined one leg around the knight's broken lance which has already pierced the animal's neck. On the ground around the combatants there are seen the remains of the dragon's meals, representing parts of human bodies, in various stages of consumption. The polychromy is beautiful, making the entire group wonderfully rich and imaginative. The sculpture stands near the east end of the church in the aisle nearest the center aisle.

On each side of the narthex there is a square room which is entered from the west end of the nave. The vestry is to the left as one enters the church, and is used as a museum for the church's vestment and silver collection. The room to the right is called the assembly room, and was formerly a chapel to the souls in purgatory. The upper storey of this room is used as the consistory room for the city of Stockholm. One of the most remarkable possessions of the church is the "Mock-Sun" painting which hangs on the west wall, near the entrance to this assembly room. It is painted on wood and represents an atmospherical phenomenon seen in Stockholm on the 20th of April, 1535. The picture gives a bird's eye view of the city then, and Storkyrkan and the ancient palace called the Castle of the Three Towers, are to be seen. It is the oldest extant picture of the Swedish capital, and is a document of the city's sixteenth century appearance. The sculptured frame dates from 1636, and the picture itself was painted according to the wish of Olaus Petri.

Another interesting monument is the eel inscription on a pillar in the southeast aisle. On the relief is shown an eel with a lion at each side. Above the relief, inserted into the pillar, there is a tablet carrying an inscription to the following effect:

THE:EEL:IS:FAT:AND:  
A:STRONG:FISH:WITH:  
NAKED:HANDS:

HE:IS:NOT:SO:EASY:  
TO:CATCH:THAT:  
IS:CERTAIN:1521:  
(HE):WHO:WILL:KEEP:HIM:  
NEW:SACKS:(NEEDS):AND:(OR):  
CHESTS:AND:(OF):THEM:  
NOT:(BE):SPARING,

Many opinions have been expressed respecting the interpretation of this peculiar relief and inscription. The last effort made to decipher them states that the eel represents Sweden, which Denmark, the lion, wishes to conquer. The "new sacks and chests," necessary for the purpose, are supposed to be certain measures of fortification which the Danish King, Christian "the tyrant," had executed in the attics of Storkyrkan, and the remains of which are still visible above the vaulting. Master Adam von Dürer, a sculptor and architect, was employed at the date indicated in the inscription to carry out the work of strengthening the pillars, which the fortification measures necessitated in this part of the church, and he inserted the tablet to symbolize the task on which he was working.

The baptistery is near the "eel inscription" and the font, of hewn sandstone, stands on a podium two steps in height and dates from the sixteenth century. The inscription around the foot of the font runs: "ANNO : DNI : M : D : XIII : FIT : DEO : LA" ("The year of Our Lord 1514. Praise be to God"). Around the basin-rim there is inscribed: "DNE : APVD : TE : EST : FONS : VITE : ET : IN : LUMINE : TUO : VIDEBIS : LUX" ("Lord, with Thee is the source of life, and in Thy light we shall see the light.") Above the font hangs a magnificent chandelier of silver with richly ornamented branches, which was made by Anders Wickhardt the elder, a goldsmith of Augsburg, and was given to Storkyrkan sometime during the seventeenth century by Countess Ebba Brache, the wife of Count Jacob De la Gardie, Lord High Constable.

Practically every square foot of Storkyrkan contains some relic or memorial rich in historical significance, for the tables and memorials which crowd the walls and pillars within the cathedral are practically without number, each one recalling some figure of prominence in the history of Scandinavia or of Sweden's capital city.

Although the first impression is that Storkyrkan is a product of the baroque style of the 17th century, parts of the church actually reach back into the dim pages of the past, to that little building which was erected as the first parish church in Stockholm, in the middle of the thirteenth century.



# High and Continuing Costs of Freedom

## Theme of General Ridgway's Address

Chief of Staff Speaks at Dedication of Three Stained Glass Windows in Cathedral's War Memorial Shrine

"THE splendor of the service and sacrifice" which the War Memorial Shrine windows "illuminate and symbolize" must remind this and future generations that the price of freedom is great and must be continuously paid, declared General Matthew B. Ridgway, Chief of Staff, U. S. A., in an address delivered in Washington Cathedral on the occasion of the dedication of the three stained glass windows recently installed in the shrine. The service, held on Sunday afternoon, September 20, marked also the opening of the annual Sustaining and Building Fund campaign in the metropolitan Washington area.

Upon presentation by the Dean of the Cathedral, the Very Rev. Francis B. Sayre, Jr., the windows were accepted and hallowed by the Bishop, with the words: "I, Angus Dun, Bishop of Washington, do solemnly hallow and dedicate these windows to the glory of God and in grateful memory of those who laid down their lives in the service of our country. May the Lord bless those who have made possible this good work, and those who have consummated it to his honor and glory." The three windows are all the work of the firm of Reynolds, Francis, Rohnstock, and Setti of Boston.

In his address General Ridgway said,  
"We have assembled to worship God.

"We have assembled to dedicate these windows in this War Memorial Shrine. We do so with humble gratitude to the men and women who wore our Nation's uniform during the wars we have been called upon to fight. Their numbers have been great. Our gratitude is great.

"In large measure, we owe to them the peaceful atmosphere of reverence and of worship which the hallowed walls of this great Cathedral enclose. This holy temple, this shrine, these windows, this atmosphere, this living congregation are all monuments to those whom today we honor.

"But we are here to do more than to honor those who have worn our uniform. We are here to re-affirm our faith in our American heritage, in the spiritual aspirations which sustained our forefathers, in the principles

upon which our Nation was built and through which it has grown to greatness.

"We are here to re-affirm our faith in the essential righteousness of the cause which the men we memorialize served; faith in the indestructibility of truth; faith in a Power greater than any on earth; faith in our ultimate triumph over those who deny both God and the truth; faith in those who will yet wear our uniform; faith in our strength to keep faith with ourselves.



General Matthew B. Ridgway, U. S. Army Chief of Staff, with Bishop Dun and Dean Sayre prior to the service of dedication of the windows of the War Memorial Shrine.

"If we have faith in these things, we must have a willingness to sacrifice for them. Admission to the Hall of Freedom is not free. The entry fee is high. The charge for remaining there is higher yet.

"The freedom which is ours, and which too many of us too often take for granted, is challenged still. We and all the peoples of the free world continue to live under the menacing threat of a malevolent force, which if unopposed, would extinguish our freedom if it could. It is an implacable threat to all that we possess, and most

(Continued on page 38)

## Excerpts From the Dean's Report To the Annual Chapter Meeting

TO stand aloft on a scaffold and watch the stone-masons lovingly set one of the great stones of a delicate arch is to thrill to the idea of the Cathedral. The stone is placed according to a plan and a prayer half a century old. It will remain in its place for a thousand years and more to come. It is a witness of God's eternity against the hasty changes of the day. For once, to spare nothing, to do a thing perfectly, to do it for God, is a blessing rarely afforded by the world but joyously granted the Cathedral builder.

It never fails to astonish me that men on this side of the ocean could have sensed this joy. Cathedrals were not transplanted to our shores with the first settlers, and for some 250 years, none was built. Not until the need was felt to gather up the Christian life of the myriad parish cells was a cathedral conceived. It grew out of many local needs for a more universal horizon. Faith, so warm and immediate in each village church, still required a symbol of wider inclusiveness. A Christian people must proclaim that God is Alpha and Omega, that Christ is Lord of Nations, that the Holy Spirit is everlasting. And so was our Cathedral founded, a crown to adorn a continent, an offering commensurate with the mightiness of our salvation.

What is one year of life to such a foundation? It is a link in an endless chain, tiny by comparison to the whole length, yet vital to its strength. A year has passed since our last annual meeting, an eventful year that has seen the growth not only of the fabric of the Cathedral building, but also the steady advance of its usefulness. It is so obvious from year to year that the more we build the more we begin to find our metier—to learn how to use the Cathedral, to make it serve in that precious but unexplored area that lies between the parish family and the central administration of the national church. A cathedral is more than a building, more even than a symbol. It has certain quite definite assignments to fulfill which no other organism of the Church can quite perform. It is these that we have been slowly discovering during the past half century. In this respect I think the year just past has been a fruitful one.

Our first task is, of course, to build the Cathedral

Church itself, to establish the symbol around which all other activities cluster. The past year has witnessed such strides in construction that we have now come to the place where we can say with thanksgiving that our Cathedral is about half built. The Lee-Jackson half-bays of the outer aisle in the nave are structurally complete. Radiant heating was installed in the entire South Transept. The west triforium of that transept was finished. The arches of the balcony were built and work is now in progress on the inner portal. Beside this, a great deal of carving was done, including the medallions and the arch-ring on the Pepper Portal. Smaller additions to our fabric, almost too numerous to mention, were also installed, including the lovely new organ for Bethlehem Chapel and an exquisite large window in the War Shrine. Contracts now in force assure us of continued construction this year at the same rate, and we may also look forward to the placement of several windows now being made.

Elsewhere in the close there has been a good deal of other building—each item of which now takes its place as an integral part of our plant. Two floors of the Lucas Wing at St. Albans are now relieving the pressure at that school, while the handsome Taylor Wing at Beauvoir is proving an immense asset. The Herb Shop was completely remodelled. New offices were built in the boiler plant and a new stand-by boiler secured. The Deanery was begun and will be finished toward the end of the winter. Our main steam lines were extensively repaired and replaced. A new water main was installed from the South Transept via Beauvoir School to Woodley Road, thus providing both fire protection and an adequate supply of water to the Deanery and heating plant.

### A House of Prayer

One of the assignments given a cathedral lies in the field of worship. People look to us as a shrine where the prayers of a whole nation may be expressed appropriately. More and more the Cathedral is coming to be used in this way. The memorial services for the Chief Justice which were held here this year are one example.

## CHRISTMAS, 1953

Another was the occasion of the installation of the president of American University, which brought to our church leading educators from all over the country to do honor to our neighboring Methodist institution. Our pulpit has been occupied by distinguished guest preachers through the year. The witness provided by these visitors as well as by our own preaching staff against hysteria and hastiness in current politics has by no means gone unnoticed.

Someone asked the Canon Precentor what he found to keep himself busy in his post at the Cathedral. He might have answered that he was charged with the preparation of 1,147 services in the course of the year, to which a total of 111,000 persons came. . . . In addition to those who come here to worship, the Cathedral aides guided 152,000 other visitors through the Cathedral, some 12,000 more than last year.

The largest single field of the Cathedral's life is, of course, that of education. Each of our schools has presented an independent report to the President of the Chapter, but I can summarize them by saying that all are in flourishing condition. . . .

The College of Preachers provides the most distinctive illustration of a cathedral's particular contribution to the religious life of the country. It does for the Church what the War College does for the Army. Here the clerical leadership is given graduate training. . . . The usefulness of the College has been greatly enhanced by the advent of Canon Stinnette as associate warden. He brings to the Close not only an immeasurable personal helpfulness and friendly spirit, but also skill and training in a field in which the Cathedral will be increasingly looked to for leadership. Canon Stinnette is assisting me in surveying the ground in the area of the relationship of religion and psychiatry with a view to determining what the Cathedral's future contribution may be.

One of the most appealing areas in which the Cathedral's work lies is that of music. Mr. Callaway and Mr. Dirksen have carried on our usual program of beautiful music, not only through the choir itself, but also in the junior choir and the two school glee clubs. . . . The Washington and Cathedral Choral Societies presented three major programs under Mr. Callaway's direction. . . . Of greatest interest in the field of music was the colloquium held here during Easter week. . . . As reported to the Chapter earlier, the colloquium formally and unanimously requested the Cathedral to establish here a college of church musicians on the pattern of the College of Preachers. . . .

Part of the Cathedral's task must inevitably be its

homework. I am particularly proud of our housekeeping, which is to say, of the staff that is assembled here doing the job from day to day. . . . One of the things which makes me very proud indeed is the universal and generous response which our staff shows each year to the Cathedral's sustaining fund campaign, not for the sake of the sum they give, but for the loyalty it shows. I can truthfully and enthusiastically say that there is not a secretary or worker on the grounds who does not daily evince a care for the Cathedral which is inspiring. There are all kinds of jobs—changing a light here and there, taking a midnight watch in the heating plant, trimming a bush in the Bishop's Garden, or laying a new walk at the Girls' School, which require initiative and efficiency in performance. Any one of them if left undone would be an irritant, but the Close is a happy place, thanks to all who live and work here.

Speaking of this, one might say that one of the lesser jobs of the Cathedral is simply to be an oasis of beauty in the middle of Washington. This it truly is, for people come to sit in the garden or to play tennis upon our courts or to dance the highland fling in the Girls' School gym. I could not even count all the various groups which use our grounds in one way or another. Last summer the Washington Federation of Churches used the amphitheatre every Sunday evening, putting on plays for servicemen and worshipping there. This fall the group that studies "Christianity and Modern Man" is using the new Taylor Wing at Beauvoir. We owe as much as ever to the labors of All Hallows Guild and of our own men who work with them . . . for making the Close so useful a place. . . .

Lastly, may I speak of myself. As chief housekeeper, I sometimes feel like the little Dutch Cleanser girl on

(Continued on page 38)

*By late October, the long-dreamed-of Deanery had reached the stage of reality pictured below and work on the interior of the house was going forward. Dean Sayre and his family hope to move into their new home shortly after the first of the year.*

Horydczak



# The Shepherds Come to Santa Fe

BY DOROTHY L. PILLSBURY

**L**OS PASTORES—The Shepherds—have been coming on Christmas Eve for hundreds of years to many a Spanish village in New Mexico. This nativity play of the shepherds is one of the most ancient and certainly the best beloved of medieval folk dramas brought into America by early Spanish colonists. Its origin dates from the sixteenth or seventeenth century and some students believe it was written in Spain at about the same time Shakespeare was penning his plays in England.

Ancient manuscripts of the lines and songs have been handed down in Spanish speaking families of the region as cherished heirlooms. But in most places, the manuscript is not needed as certain parts have been played over and over again by the same people until they could be given from memory. Parts were handed down from father to son, much as a silver mounted saddle might be passed along the generations. The village audience who listened to the euphonious lines, written in old Spanish in Spain's Golden Age, knew the parts as well as the actors. If one hesitated, the audience supplied the forgotten lines—vociferously.

In New Mexico the old folk drama of The Shepherds is most dearly beloved because from earliest Spanish settlements here and up to the present time, this has been sheep country. Sheep fed and clothed the Spanish colonists here in a strange new land, a thousand desert miles away from their nearest base of supplies.

In some remote villages on Christmas Eve no priest was at hand to celebrate the midnight Mass and the old nativity play was the only means the villagers had of observing the *Nacimiento*—the "Borning." In other villages if midnight Mass was celebrated, the Nativity play followed in the atrium of the church or in a *sala*—the hall in some adobe school house or private residence.

With the increased interest in folk drama of recent years many English speaking people of Santa Fe have pushed their cars through snowy miles to remote villages in the hope of seeing the old Spanish play given in an old world setting. One of the most accessible of these villages is Galisteo, less than twenty-five miles from Santa Fe, but half a world away in appearance and

atmosphere. Here are rambling dusty streets lined with great cottonwood trees and adobe houses built after the ancient manner, some with hand carved doors, tiny patios, and wide court yards. In the village church on the plaza are some of the oldest *santos*—hand carved saints in New Mexico and two paintings on tanned skin—one of Cristo and one of the Virgin of Guadalupe. Here descendants of Galisteo's early shepherding families have been giving the beloved play for many years with all the simplicity and symbolism of the original.

Two years ago, the Sociedad Folklorica persuaded the players of Galisteo to bring their ancient play into St. Francis auditorium of the state museum of Santa Fe and share their dramatic heritage with many interested people. For two Christmases now the shepherds have been coming to the Ancient City on the Sunday afternoon following Christmas.

The play takes place down the central aisle of the small auditorium just as it takes place in the aisle of the village church as the actors need plenty of room for their marching songs as they wend their way toward *Belén*—Bethlehem. At one end of the central aisle is a table with a small manger scene on it. In a church or village *sala* after the adoration of the Shepherds, the children are allowed to go forward and kiss the rosy effigy of the Holy Child and to leave an offering in a little silver dish beside the manger.

Ten shepherds take part, most of them dressed in pink, blue and yellow *pantalones* and shirts. Over a shoulder of each is a band which supports a small pillow which symbolizes a knapsack. Each pillow has a small pocket in which is a tiny bottle which symbolizes a canteen. In his right hand the shepherd carries his shepherd's crook and on this crook the actor lavishes all his native skill of color and decoration. They are twined with huge tissue paper roses. They sparkle with tinsel and bits of looking glass and colored beads.

The shepherds stand in a double row in the aisle facing one another. At the top of the row, seated in chairs, are *Miguel*, the archangel Michael, and the little shepherdess, *Gila*. The archangel is usually played by a ten or twelve year old boy, dressed in white with wings



fastened to his shoulders and carrying a toy sword. Gila, the little shepherdess, is also dressed in white and wears a white veil and crown.

The shepherds, hearing the heavenly voices announcing the birth of the Christ Child, decide to follow the star and adore the Holy Child. Then begins the old struggle between good and evil to which human life is subject. No sooner do the shepherds start weaving up and down the aisle singing the first of their marching songs than Bartolo, the lazy shepherd, gets in their way.

Bartolo is the comedy relief of the production. He is dressed in rags and tatters and is always losing his disreputable old hat. He it is who brings new jokes, fresh every year, to make the audience rock with laughter. Always he goes to sleep at the wrong time or refuses to move another step toward Bethlehem.

A holy hermit with a long grey beard and wearing a rosary of empty spools and carrying a cross of corn cobs tries to keep Bartolo headed for Bethlehem, but is not always successful. Lucifer, that Evil One, in his black and red tights and brandishing his great shining sword beguiles poor Bartolo and even the Holy Hermit. The part of Lucifer among the village folk is considered one of great honor as it calls for more dramatic fervor than all the other parts put together. Many an old villager still boasts, "Ah, I was a *gran hombre*—an outstanding man—in my day. I played the part of Lucifer in *Los Pastores* for years and years."

But at length, Good, in the form of little St. Michael, overcomes the Evil One with a stroke of his little toy sword. Lucifer, breathing final imprecations, disappears into his own domain to the shuddering gasps of the youngsters in the audience.

Shepherds, hermit, and archangel proceed singing to Bethlehem. Good has triumphed again, as it always does. When the manger is reached, homage and adoration are given the new-born One and the shepherds depart singing the last of their marching songs.

Many in the St. Francis audience speak no Spanish, let alone the Spanish of medieval Spain. But so simple is the symbolism and so fervid the acting, the spirit of the old folk drama is comprehended and enjoyed. City-living Spanish speaking citizens bring their children to see the old play of the parents' village childhood. Soon they are roaring at the jokes of lazy Bartolo and gasping at the onslaughts of the wicked Lucifer.

So do the shepherds come to Santa Fe and bring to people of another culture this Nativity Play that came to a strange land in mens' hearts from the Spain of the Golden Age

## All Hallow's Guild Offers Christmas Greens and Gifts

All Hallows Guild is reminding local friends of the Cathedral that they will have their annual sale of Christmas greens and wreaths at the Cathedral Greenhouse again this year. There are Della Robia wreaths or the more conventional ones made of holly, blue spruce, pine, and boxwood. Orders may be given ahead of time to insure prompt delivery. Also on sale are beautiful poinsettia and other Christmas plants.

The Cottage Herb Garden has a charming selection of interesting and unusual items for Christmas giving.



Ankers Photo

Against a background of blooming poinsettia plants, many of which will be used in the Cathedral at Christmas, members of All Hallows Guild make Christmas wreaths in the Cathedral greenhouse. The wreaths and other greens and plants are sold to customers who come from all parts of the capital city area to obtain the unusual decorations created by these experts. Shown from left to right are Mrs. Walter Boyd, Mrs. Andrew Keck, and Mrs. Charles Carroll Glover, Jr.

They have vinegars and jellies made from herbs grown on the Cathedral grounds, sweet smelling pot pourri, lavender, and lemon verbena. Other articles on sale are a selected group of kitchen aids to help in the preparation of herbs and spices. The Cottage is featuring attractive tiles decorated with herbs, books on growing herbs and their culinary uses, and teas, honey, fruit cake, and many other delicacies.

The proceeds from the greenhouse and the Herb Shop help to maintain the Bishop's Garden and with the upkeep of the grounds and gardens of the entire Cathedral Close.

## Three Members of Cathedral Staff Retire

Miss Frances E. Blake, who for many years has recorded National Cathedral Association memberships and performed other important detail work in that office, was recently honored by her fellow workers upon the occasion of her retirement. Miss Blake joined the Cathedral staff in April, 1925 as a clerk-stenographer in the Curator's Office. With the rapid growth of the Christmas Card Department, she was later transferred to this unit, and finally her capabilities resulted in her appointment to the records division of the Department of Promotion. Since 1948 she has supervised all N.C.A. mailing.



Born in Tiffin, Ohio, Miss Blake is the daughter of the late Rev. James Henry Watkins Blake, rector of Christ Church in Georgetown in the Diocese of Washington for more than twenty years and an honorary canon of the Cathedral.

Her gracious manner and friendly smile endeared her to all and while she will continue to reside in her apartment nearby, and will doubtlessly be a frequent visitor to the close, Miss Blake will be very much missed in the daily life of the Cathedral family.

\* \* \*

Another loss has been occasioned by the retirement of Frank J. Bradfield, one of the Cathedral gardeners since 1935. A native of Iowa, Mr. Bradfield came to Washington after successive years of drought and dust storms forced him to give up his farm in the mid-West. His love of beauty and the joy of working with soil prompted him to come to Mt. St. Alban where he will long be remembered by patrons of the Cottage Herb Garden. For many years he tended the greenhouse, maintaining the stock of herb plants and preparing all express orders for shipment.

Speaking of Mr. Bradfield's retirement, Griffith C. Barry, superintendent of Cathedral grounds, stated, "This leaves a gap in our maintenance organization



that will be difficult to fill. It was scarcely realized that Mr. Bradfield had reached retirement age, as his capacity for work is that of a man many years younger. In all the years I have known Mr. Bradfield, I have never had occasion to criticize his work. He is

a man who enjoys working with good tools and who always keeps them in top condition. His sense of fairness and his genial personality made him ever popular among the men with whom he worked. The pride that he feels in his work has been evidenced in every job he has undertaken."

Mr. Bradfield and his family have built a home in Florida and left early in October to enjoy the climate of that state. The best wishes of their Cathedral friends went with them.

\* \* \*

William F. Voight, gardener-in-charge of the Bishops Garden, will retire on January 1. A native of the District of Columbia, Mr. Voight has guarded and tended



the garden ever since its inception. Working first under the direction of the garden's architect, the late Mrs. G. C. F. Bratenahl, he has been tireless in his efforts in behalf of this beautiful portion of the close ever since 1928 when the first plantings were made on what was once a red clay hillside.

For generations mem-

bers of Mr. Voight's family have been tillers of the soil, first in their native Germany and later in this country. In their infancy, his father and mother, August and Mary Voight, came to America. Mr. Voight's work before coming to the Cathedral was splendid preparation for his service in the close. In the gardens of Mrs. Gardiner Hubbard, located near the Cathedral property, he received his first lessons from an expert, Peter Bisett.

Mr. Voight, his wife and three children, are members of St. John's Episcopal Church in McLean, Virginia, where they live. They now plan to enjoy the flowers of their home garden, but promise to spend many hours visiting the Cathedral Close, where Mr. Voight's ruddy, smiling face and twinkling blue eyes will be very much missed.

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## Canon and Mrs. Stokes Mark 50th Anniversary

On December 30, Canon and Mrs. Anson Phelps Stokes will be celebrating the fiftieth anniversary of their wedding. This happy event should mean much to the many who have been warmed by their friendship and stimulated by their example.

Canon Stokes has to his credit a long list of worthwhile activities. For years he was the highly-efficient



*Mrs. Anson Phelps Stokes and her husband, the Rev. Dr. Stokes, former canon of Washington Cathedral.*

secretary to the corporation of Yale University. His monumental work, "The Relation of Church and State in America" could not have been written except by one able to do full justice both to the clerical point of view

and to that of the statesman. His activity in promoting a better inter-racial accord has been persistent. The same may be said of his activities in the promotion of Christian unity. In all these areas and in many others he has served his generation faithfully and well but it is his years (1924-1939) of devoted service as Canon of Washington Cathedral that have most endeared him to the readers of *THE CATHEDRAL AGE*. Deep sincerity inspired the discharge of his clerical duties. Intelligent activity made him a most useful member of the Chapter. His earnest advocacy of all good causes gained for him the appreciation and gratitude of all his fellow-workers and illustrated the way in which an officer of the Cathedral can be likewise a useful and public-spirited citizen. In all of these areas of service he has been helped and encouraged by Mrs. Stokes. Their family life might well be taken as an outstanding example of the Christian household at its best.

It is with high appreciation and deep thankfulness that *THE CATHEDRAL AGE* not only records the fact of this happy anniversary but adds its voice to the chorus of congratulations which will make the day a memorable one for these good friends.

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## Competition Being Held For Rose Window Design

A plan which is unusual in the field of creative art has been adopted by the Cathedral Chapter in connection with the design and installation of the great rose window which is to be placed in the clerestory of the South Transept. This South Transept rose window will depict "The Church Triumphant" and the three double lancets beneath it will be considered with it as a single whole in terms of design. The plan, as adopted by the Chapter, calls for independent preliminary designs to be submitted by two studios, Wilbur Herbert Burnham of Boston and Reynolds, Francis, Rohnstock and Setti, also of Boston. The design selected, after being further refined and developed will then be produced by the two studios on a joint basis, each working on various units of the overall pattern.

In the opinion of the Cathedral Building Committee the competitive arrangement will free both artists from the creative restrictions inherent in joint designs, and at the same time will utilize the outstanding talent of both men for what will undoubtedly be the most important single piece of stained glass work to be commissioned in this country for several decades. It is expected that announcement of the winning design will be made about the first of the year and work will proceed immediately. The present construction contract on the South Transept will include the stonework for the three double lancets. Funds for one of these are in hand, given in 1928 by Miss Constance Emery in memory of her mother, Mabel Stanwood Emery. The other two remain to be donated.

The Cathedral has had in hand for some years the gift which will make possible the construction of the rose window itself. It is from Kate Macy Ladd (Mrs. Walter G.) in memory of her aunt, Mary J. Kingsland. While the stonework for the rose window may not be set in time to receive the glass it is planned to perfect the design and actually execute the window even though it may have to be stored for a short time before installa-

tion. It is very important that both in design and execution the rose and the lancets under it be treated as a single unit done in the same mood and spirit and carried out at a single time.

Both Mr. Burnham and Mr. Reynolds have designed windows for the Cathedral before, Mr. Burnham's most recent work being the Lee-Jackson windows installed this fall for the dedication of the Lee-Jackson Memorial Bay; and Mr. Reynolds' most recent being the third of the three windows in the War Memorial Shrine, which, like the first two to be placed in this portion of the Cathedral, is his work.

The most outstanding work done to date for the Cathedral by the two men, however, is their collaboration on the three windows in the Apse, for which they worked together on both design and execution. These three great windows represent three verses from the "Te Deum" and left to right portray the Crucifixion, Christ in Glory, and Christ as our Judge.



*Children's Chapel*

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# Washington

## Cathedral

### Chronicles

#### Cathedral Schools Pageant

The two Cathedral schools, St. Albans and the National Cathedral School for Girls, will present the Christmas pageant in the Cathedral on the evening of December 17. Again the major roles will be played by members of the school dramatic clubs under the direction of William A. Savin and Miss Madeline Hicks. Beginning with the covenant made between God and Abraham, the action traces the ancient prophecies concerning the coming of the Messiah through the ages to the Nativity in Bethlehem.

Much of the beauty and meaning of the pageant will be in the music, provided by the schools' glee clubs and the Cathedral choir boys, all under the direction of Richard W. Dirksen, Cathedral associate organist and choirmaster, as well as music director for the glee clubs.

\* \* \*

#### ACU Service

The Washington Branch of the American Church Union held a service of solemn evensong in Washington Cathedral on October 18. The preacher was the Rt. Rev. James P. DeWolfe, Bishop of Long Island.

\* \* \*

#### Fund Drive Successful

A large group of friends of Washington Cathedral, including bankers, brokers, and housewives, conducted one of the Cathedral's most successful fund-raising drives in recent years in October. The Cathedral's Sustaining and Building Fund drive each year seeks \$50,000 in gifts and pledges from the metropolitan Washington area to help support the ministry of the Cathedral and to cover maintenance of the Close.

The drive was carried on by a total of 450 volunteer solicitors. The effort opened on September 20 when workers and leaders in the drive attended an Evensong service in the Cathedral. The new windows in the South Transept's War Memorial Shrine were dedicated, and

General Matthew B. Ridgway, Chief of Staff of the Army, was the speaker. Five committees of volunteers carried out the solicitation of funds in the month that followed.

The workers and leaders in the drive gathered in the Trophy Room of St. Albans School for Boys on October 23 for the Victory Tea. They were the guests of the Bishop and Mrs. Angus Dun, and the Dean and Mrs. Francis B. Sayre, Jr., and they brought their final returns to the tea and awaited the announcement of the final result. For the second successive year, the Victory Tea provided the margin needed for success in the drive. With funds brought to the tea the campaign went over the goal with a total of \$51,016.66.

The general chairman for the 1953 Fund was Peter L. Gilsey. Richard A. Sebastian headed the Men's Special Gifts Division and Mrs. Francis C. Hunter, the Women's. Col. Charles S. Miller was chairman of the Men's General Committee and the Women's General chairman was Mrs. Irving Gumbel.

An added feature of the celebration party was Bishop Dun's arrival, direct from the British Embassy, wearing around his neck a crimson ribbon from which hung the blue enamelled gold cross of the Most Excellent Order of the British Empire. The honor, awarded "for his outstanding contribution to Anglo-American relations, particularly in church affairs," was announced at the time of the Coronation, and the medal was presented to the Bishop by Sir Roger Makins, British Ambassador, on the afternoon of the victory tea.

\* \* \*

#### N. C. S. Sets Record

The National Cathedral School for Girls opened this fall with a capacity enrollment of 310 girls, representing twenty-eight states and ten foreign countries. There are eighty-five pupils in the Middle School (grades 4-7) and more than eighty in the boarding department, where resident girls this year number about half the senior high school group.

Thirty of this year's girls are related to alumnae and twelve more are daughters of "old girls." About 60 percent of the girls are from southern states; the remaining 40 percent from the north and west. In spite of the large enrollment, classes have been kept small, and two additional faculty added to the staff.

\* \* \*

#### Honorary Canon Dies

The Rev. Franklin J. Bohannon, honorary canon of Washington Cathedral and rector emeritus of St. Paul's

Church, Rock Creek, died at his Washington home on October 5. Although in ill health for several years, Canon Bohannon had continued to serve the Cathedral and the diocese faithfully and his kindly smile is greatly missed.

Funeral services were conducted in the Cathedral by Bishop Dun, assisted by Dean Sayre and the Rev. C. Julian Bartlett, rector of St. Paul's. Interment was in the Chapel of St. Joseph of Arimathea in the Cathedral.

Born in Park Manor, Maryland, in 1877, Canon Bohannon was graduated from St. John's College in Annapolis and from the General Theological Seminary. He was ordained to the diaconate and to the priesthood by the first Bishop of Washington, the Rt. Rev. H. Y. Satterlee. After serving parishes in New York and Connecticut, he became dean of Trinity Cathedral in Easton, Maryland, leaving there after six years to go to St. Paul's, where he remained until his retirement in 1942.

Under his leadership St. Paul's grew from a small parish to one of size and importance and a mission was started which has since become the Church of the Holy Comforter. In addition to his parochial work he served the diocese six times as clerical deputy to the General Convention; was a member of the diocesan executive committee; chairman of the department of Christian education; chairman of the department of missions; and president of the standing committee.

Besides his wife, Canon Bohannon is survived by two sisters, Mrs. William Blakistone of St. Mary's County, Maryland, and Mrs. Samuel W. Russell of Washington.

\* \* \*

#### Christmas Television

Plans for televising Christmas services from the Cathedral were being made as *THE AGE* went to press and it would be advisable to check stations and hours in local newspapers.

It was expected that the Christmas Eve celebration of Holy Communion would be televised from 11:15 p. m. Thursday, December 24, to 12:30 a. m. over the CBS network.

On Christmas Day the NBC network planned to carry the morning service from 11 a. m. to noon.

\* \* \*

#### Dr. Ellinwood Honored

The Rev. Leonard Ellinwood, assistant minister of Washington Cathedral and an authority on Church music, presented a paper to the Royal Music Association in London in November, the fourth American in the 87-year history of the association to be so honored. His paper included excerpts from his book, "The History of

American Church Music," published in November by Morehouse-Gorham, and was entitled, "English Influences in American Church Music."

While in London Dr. Ellinwood visited the School of Church Music there in connection with the College of Church Music which it is hoped may one day be established at Washington Cathedral for the training of promising musicians in church music.

\* \* \*

#### "Ted" Taylor Resigns

Missed by everyone on the Close since the first of last month is Theodore Taylor, familiarly known to all as "Ted," who for the last two years was to be found in any and all parts of the Cathedral grounds, searching out news and becoming better acquainted with the Cathedral and its institutions and staff so that he could tell the story to the thousands who read his news stories, heard the broadcasts, or saw the telecasts for which he arranged.

Coming to the Cathedral from the University of Michigan, where he majored in journalism, Ted left this fall to join the staff of National Business Publications, Inc., with headquarters in Washington, so that his Cathedral friends can look forward to seeing him around, if not so frequently and familiarly.

\* \* \*

#### Memorial to Historian

A memorial to Dr. Edgar L. Pennington, former historiographer of the Protestant Episcopal Church, was dedicated in Washington Cathedral by Bishop Dun early in the fall. The memorial includes ornamentation carved into the stone of the balcony that spans the North Transept. The carved stones are on the balcony arches, the facing, and the railing, and include angels, flowers, and other ornamental forms.

Dr. Pennington, who died in December, 1951, served as rector of St. John's Church in Mobile, Alabama, for the six years preceding his death. The memorial was made possible through funds contributed by five anonymous friends.

\* \* \*

#### New Publicity Director

The latest addition to the Cathedral staff is Miss Jean Speiser, who is taking the vacancy created by the resignation of Theodore Taylor as publicity director in the department of promotion.

Miss Speiser, a native of Lincoln, Nebraska, and graduate of the University of Nebraska, has a background of experience and training which ably fits her for her

## The Cathedral Age

position on the Cathedral staff. Recently she has been employed in the Department of U. S. Information agency, acting as picture editor and writer in the Latin-American Branch and later still as writer-photographer for the International Press Service of the Department of State on duty in the field. Prior to her connection in the State Department, Miss Speiser was an editor of *Life Magazine* in New York, having charge of the departments "Life Goes to a Party" and the "Life Travel" section. Her assignments there required originating story ideas, completion of picture assignments, directing of photography, lay-out of stories, writing captions and text, and full responsibility for the weekly output of the two sections. After graduating from college, Miss Speiser was employed as women's editor on the staff of *The Omaha Herald*. This professional background insures Miss Speiser's contributions to the publicity and promotion work will be of a high order. In addition to her professional qualifications, Miss Speiser has a deep interest in the Church, being a communicant of the Episcopal Church and a member of Saint James Parish in New York City.

\* \* \*

### Concert December 27

The Washington and Cathedral Choral Societies will present their first concert of the 1953-54 season on December 27 when they will sing Handel's "Messiah" in the Cathedral at 3 p.m.

Paul Callaway, Cathedral organist and choirmaster and director of the combined societies, announced that the concert will present the great religious work in its entirety, with the original orchestration.

Four soloists, all of whom have appeared before with the choral societies, will sing with the 200-voice chorus. They include Adele Addison, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and Chester Watson, baritone.

The orchestra for the performance will be made up of thirty-nine members of the National Symphony Orchestra. Richard Dirksen, associate organist and choirmaster of the Cathedral, will be the organ soloist, and Ralph Kirkpatrick will be the harpsichord soloist.

\* \* \*

### Visiting Choir

The boys of the choir of All Saints' Episcopal Church in Worcester, Mass., will sing the Evensong service at 4 p.m. in the Cathedral on Sunday, February 21, 1954. The choir, under the direction of William Self, organist and choirmaster of All Saints', will be making their second appearance in the Cathedral, having sung an Even-

song service in May, 1953. At that time Mr. Self was one of a group of the nation's outstanding church musicians and composers invited to the Cathedral to participate in a Colloquium on Church Music. The boys of the All Saints' Choir of Men and Boys, considered one of the outstanding church choirs in the country, each year go on an extended tour of the Eastern states. Dean Sayre will sing the service with the choir.

\* \* \*

### Former Dean Honored

The Rev. Dr. John Wallace Suter, who was Dean of Washington Cathedral for the six years prior to his resignation in 1950, was elected an honorary canon of the Cathedral at the annual Chapter meeting in October. Dr. Suter, who is devoting much of his time to writing, is now living in New Hampshire and is a member of the faculty of St. Paul's School in Concord. He is custodian of the Book of Common Prayer, a position which requires a great deal of correspondence with persons all over the world, and he is known throughout the Church for the continuing contributions he is making to its liturgical practice.

On the first Sunday in December Dr. Suter returned to the Cathedral pulpit for the 11 a. m. service, and participated in the dedication that day of the Garfield Street Portal which marks the entrance to the Margaret Suter Memorial Drive. When completed, this drive will terminate at the South Transept.

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## Portsmouth Cathedral

(Continued from page 13)

terian minister, appointed vicar of Portsmouth by Oliver Cromwell in 1658. He played an active part in the restoration of Charles II, but this did not save him from being deprived of his benefice under the Act of Uniformity in 1662. It is a remarkable example of seventeenth century toleration that, on his death in 1673, he should have been given a tomb in a prominent place in the parish church.

The cathedral has some artistic treasures of which we may be proud. Among these are a Majolica plaque of the Madonna and Child made by the famous Andrea della Robbia about 1500 in his Florentine workshop. This was given to the cathedral by the architect of the new extensions, Sir Charles Nicholson. Another precious gift recently made is a set of five illuminated Service books. Experts declare that these are the best modern examples in existence. The processional cross is made of wood from Nelson's famous flagship, H.M.S. "Victory," which lies in Portsmouth Dockyard. The altar cross in one of the chapels is made from wood of another famous ship, the "Mary Rose," which was built in 1509. A model of the ship hangs in the Navy Aisle, a part of the cathedral built by donations from officers and men of the Royal Navy and Royal Marines.

Portsmouth Cathedral is not only a building of historical and architectural interest, and the home of many artistic treasures. It has been a place of worship for more than 750 years and never more so than today. It stands beneath the shadow of a large electricity generating station. That, perhaps, is a symbol of the challenge presented to it in this modern age. Man's power to produce material things increases daily. His spiritual capacity, without which these things must ultimately destroy him, lags behind in growth. The cathedrals have a vital part to play in restoring the balance. It is perhaps significant that Portsmouth, a cathedral without endowments, depends for much of its revenue upon the activities of a committee of business men and workers who raise much of the money they give to the cathedral by means of a penny a week scheme in factories and workshops, and many of the special services held throughout the year are organised by those engaged in industry and commerce. An example of this is the Civic Harvest Festival arranged by those who dis-

tribute the fruits of the harvest—bakers, butchers, fishmongers, grocers, dairymen, and dealers in fruit and vegetables. The preacher at this service this year is the Very Reverend James A. Pike, dean of the Cathedral of St. John the Divine, New York City. He will see for himself an English parish church cathedral, with a long history behind it, seeking to serve the needs of a new age.



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## A Christmas Sermon

(Continued from page 5)

"There is only one way. I must send thee among them, my well beloved Son, to tell them the truth about me. Thou must go as a true man among them, speaking their own language, living their life with them. Thou must live out among them the love thou has known with me from the beginning. They will not know what love is and what I am until they see love in their midst. If they are to understand what forgiveness is and learn to receive it and to give it, they must see forgiveness at work. They cannot learn to pray save from one who prays truly beside and for them."

The Father ceased from speaking and the Son, standing before the Father, with the glory of the Father shining in his face, made his answer. "Holy Father, thy will be done on earth as it is in heaven. I go willingly to bear thy word to men and to show them thy love."

The Father in heaven spoke again to his Son. "It will be hard for thee to go. Thy true place is in the glory of my kingdom and thou must go as a servant. It will be hard for one that is clean to go among the unclean, and for one who loves peace to be with the contentious. Thou wilt find much in men that thou canst not love."

To which the Son answered, "For love of thee and of man, whom thou lovest, I shall gladly humble myself to take the form of a servant. I shall sit at meat with publicans and sinners. The self-righteous will be the hardest to bear."

Again the Father spoke, "To enter into human life is to enter into temptation. To be a man is to know the desire for power and place. Thou wilt grow impatient of the slow way of persuasion and wilt be tempted to ask for some easier way, by offering them bread to buy their allegiance, by doing some great wonder to compel their faith."

And the Son answered, "When I am tempted beyond my human strength, I shall go apart into a desert place and speak with thee, Father. If thou art with me, I shall conquer temptation."

A last time the Father spoke. "I fear for thee, my Son. The priests will be jealous of thee when the common people hear thee gladly. The rulers of the people will fear thee, for thou wilt threaten their power. The respectable will think thee too generous with the poor and failing. Even those who love thee will be

fearful and understand thee slowly and only in part. They will expect thee to come as a king, with the pomp of their little earthly kingdoms, or in clouds of glory with the angels. Thy very humility will disappoint them.

"It may be that men will turn on thee and deal with thee as their enemy. Then if thou dost flee from them, men will think thee afraid. And if thou dost fight against them, they will be assured that thou art their enemy. If that comes, there will be no other way save to bow thy head and to stretch out thy hands and accept thy cross. Thou must overcome evil with good.

"If thou art to manifest my glory in the world, thou must manifest it in suffering, for love is fully known only when it is found giving all. To forgive is to take willingly the hurt that is done thee, out of strength, not out of weakness. To make atonement is to suffer the penalty that others deserve, to pay the price that others cannot pay, to redeem the power of evil by the power of love. Art thou able to drink this cup, my Son?"

To which the Son made answer, "I am able. My humanity will cry out, 'Let this cup pass from me,' nevertheless, thy will not mine be done."

"God so loved the world that he gave his only-begotten Son. God sent not his Son into the world to condemn the world, but that the world through him might be saved."

"For us men and for our salvation, he came down from heaven and was made man; and was crucified also for us under Pontius Pilate; he suffered and was buried. And the third day he rose again according to the Scriptures. And ascended into heaven; and sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end."

This is the heart of the Gospel, and therefor this is the heart of what we celebrate at Christmas. Truly to celebrate Christmas is to rejoice again in the coming of Christ and to accept him into our lives. All the familiar joys of Christmas—the joy of feasting, the joy of gifts and greetings exchanged, the joy of lighted trees and of family reunions—gather round this central joy.

The deepest question that Christmas brings is this: "Do you live as one in whose world Christ has entered and spoken and lived and risen again?"

We know what his prayer is for us all, "Oh righteous Father, the world hath not known thee, but I have known thee, and these have known that thou hast sent me. And I have declared into them thy name and will declare it, that the love wherewith thou hast loved me may be in them, and I in them."

# *The National Cathedral Association At Work*

## **Mrs. Wedel in Ohio**

Late in September Mrs. Theodore O. Wedel, former secretary of NCA and the National Women's Committee, and still the most enthusiastic and able exponent of the organization, spoke at a meeting of twenty-five presidents of Woman's Auxiliaries of the Diocese of Southern Ohio, gathered in Cincinnati. She had tea with the NCA regional chairman, Mrs. Perrin March, and the president of the Diocesan Auxiliary and reported that there was real interest in the Cathedral and NCA and that she hopes her talk will bring good results in the way of new interest and members from this region.

\* \* \*

## **NCA Group Gives Window**

The fund raised early in the summer at the county-wide auction held in Berkshire County, Region of Western Massachusetts, under the chairmanship of Mrs. Walter W. Wahlin of Pittsfield, has been, at the request of the sponsoring committee, set aside for the small rose window to be located in the west wall of the South Transept. The gift has been so entered in the Book of Remembrance, wherein all gifts to the Cathedral are recorded, and the window will be placed as soon as construction on that portion of the transept makes the work feasible.

\* \* \*

## **Diocese of Albany**

In the Diocese of Albany, which is not yet organized as a region of the National Cathedral Association, Mrs. Shaun Kelly, regional chairman for Western Massachusetts, and Mrs. Peter Malevsky-Malevitch have been working for some time to establish an NCA committee. Early in September they arranged for a gathering of members of Woman's Auxiliaries from the Albany neighborhood at Mrs. Malevsky-Malevitch's home. Mrs. Kelly's report reads: "A splendid meeting was held for Auxiliary members from that particular deanery, as different sections of the Diocese are called in New York. I think places like Copake Falls, Copake, Philmont, Kinderhook, etc. were all represented. There were over forty-five women and on the hottest night you can imagine. I showed my beautiful slides and both Mrs.

Robert Johnson of Lenox and Mrs. Percy Potier of Pittsfield went with me. We showed the glass and sold some herbs.

"About two years ago Dean Sayre went to Albany and tried then to get a chairman for that region. Promises were made, but nothing was accomplished then. However, this lovely meeting on September 3 was an offshoot of Dean Sayre's visit and Mrs. Malevsky-Malevitch's efforts to follow it up. Mrs. Henry Gammach of Kinderhook is sending her daughter to National Cathedral School.

"One of the most touching things that happened at the meeting concerned a woman who had lost her only son in World War II at Metz. When she heard about the National Roll of Honor and the possibility of having her son's name inscribed in the Roll of Honor in the War Memorial Shrine, she expressed a great sense of relief that here is something tangible that she can do."

\* \* \*

## **Meeting in Detroit**

Mrs. Charles R. Dengler, president of the Woman's Auxiliary of the Diocese of Michigan, which constitutes the NCA Region of Eastern Michigan, has arranged for a presentation of the Cathedral and the work of the Association at the fall meeting of the Diocesan Auxiliary. The meeting was held toward the end of October, with about 800 women in attendance. Mrs. Frederick Clifford Ford, NCA regional chairman, spoke briefly; Mrs. Waldo Granse, parish representative chairman for the region on the regional executive committee, was introduced, and Mrs. George A. Syler of Grosse Pointe spoke on Washington Cathedral.

\* \* \*

## **Auxiliary Cooperation**

Mrs. Homer Ferguson, regional chairman of Southern Virginia, writes: "Wrote Miss Hall, of Woman's Auxiliary, and made an engagement to see her the day after my return from vacation. I found her most cooperative about N.C.A. and Woman's Aux. She is recommending the W. A. make the Cathedral one of their projects and this will come up for the approval of the delegates at Convention this month." . . . . . "It brings the Cathedral before the various meetings, and



the W. A. meetings all over the Diocese, and is good publicity for us and is bound to add to our membership. She was so kind and so anxious to help in every way. Our Southern Diocese is made up principally of small rural churches and missions. Very small and scattered and quite poor, most of them. So we cannot expect much financially from these. Most of our churches are building and it is hard to interest them in outside projects, but I feel greatly encouraged."

\* \* \*

#### Southwestern Pennsylvania

Word from this region reports that the NCA chairman, Mrs. O. C. Cluss of Uniontown, did the needlepoint work on sedilia cushions recently presented to her parish church, St. Peter's, by the Altar Guild, of which she is director.

\* \* \*

#### New NCA Chairmen

New chairmen appointed are: in the region of Alabama: Mrs. Allen Bartlett, parish chairman for the Church of the Advent, Birmingham; Mrs. John N. Corey, 3133 Pine Ridge Road, Birmingham, parish chairman for St. Luke's Church. A new regional chairman has been appointed for Southern Florida: Mrs. Gregory McIntosh from Fort Lauderdale.

Mrs. J. A. Shahan, regional chairman for Eastern Kansas, has appointed several new chairmen in her region: Mrs. Edwin Long, parish chairman for St. Martin's in the Field; Mrs. Marshall Woody, parish chairman for the Church of the Ascension in Kansas City; Mrs. Webster Holloway, parish chairman for St. Michael and All Angels, Mission; Mrs. Homer Combs, area chairman for Manhattan, Mrs. J. V. Massey, area chairman for Pittsburgh; Mrs. R. E. Jenkins, parish chairman for Pittsburgh; Mrs. Dean Hyer, parish chairman, Olathe; Mrs. W. Laird Dean, parish chairman for Grace Cathedral; Mrs. Tom Everly, parish chairman for St. David's Church, Topeka.

Mrs. J. J. Dobbs, regional chairman of Western Michigan, has several new chairmen: Mrs. R. Huven-dick, Albion; Mrs. Willis Montgomery, parish chairman for St. Mark's Church, East Grand Rapids; Mrs. C. T. Wilbur, parish chairman for St. Luke's Church, Kalamazoo; Mrs. Robert W. Quick, parish chairman in Marshall; and Mrs. Fred Eaglesfield, assistant parish chairman for Niles.

The new regional chairman in Northern Ohio, Mrs. Herbert Cox, has appointed two new area chairmen: Mrs. John Donahey of Hudson and Mrs. Chaytor Robertson of Steubenville.

West Virginia has a new parish chairman in Trinity Church, Parkersburg, Mrs. J. D. Ankrom.

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#### Oklahoma Meeting

Mrs. W. E. Bernard, recently appointed regional chairman for Oklahoma, was asked to speak at a meeting of St. John's Church in Tulsa when the regional meeting of the Woman's Auxiliary of the diocese was held in that city. The regional meeting was convened at St. Luke's Church and was attended by representatives from parishes and missions throughout the north-eastern section of the state. The Cathedral's Travelling Mart went to Tulsa for the meetings.

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#### Activity in Texas

Mrs. Theodore O. Wedel spoke at the Auxiliary Diocesan Convention in October at Dallas. In her request for Cathedral literature to use on this occasion, Miss Kathleen Moore, regional chairman, requested "more leaflets as we have three meetings to provide for—the Auxiliary Diocesan Convention has two different groups attending: the Business and Professional Women's Department on Sunday, the regular Woman's Auxiliary branches on the 26th, besides Mrs. Wedel's meeting on the 24th." A display of Cathedral Christmas cards was held in connection with these meetings.

\* \* \*

#### Report on May Meeting

The AGE has permission to print the following report, delivered at the fall meeting of the Western Massachusetts Regional Committee, by Mrs. Robert Underwood Johnson, who was a delegate to the Annual Meeting of the Association for the first time in May, 1953.

"First of all, let me acknowledge my great debt to our regional chairman, Mrs. Shaun Kelly, who has made my work possible by literally taking me in her warm and experienced hand and gently leading me along the paths of duty.

"This afternoon I am going to give you a few of my reactions to the great stimulation of seeing Washington Cathedral and being a part of the annual spring meeting. Mrs. Percy Potier and I were your representatives from this area.

"Frankly, to describe this experience, I must use one of our new words and give it a bit of a twist. It was a 3 D emotional experience! The first dimension of that experience was physical. Mrs. Potier and I landed in

## *The Cathedral Age*

Washington about 4 o'clock Sunday afternoon. We were greeted with a typical Washington hot spell, plus a violent tropical thunderstorm. The ride up to Mt. St. Alban, with the rain lashing down on the cab, blotting out the view, was really quite depressing. Occasionally vivid bolts of lightning gave us glimpses of unknown structures. Suddenly, we made a sharp left turn, there was a particularly brilliant flash of light and perfectly illuminated the North Transept with the outline of the famous rose window. This was Washington Cathedral. You can imagine our excitement, and then all was black again and the rain poured down.

"We drove on and up to the National Cathedral School for Girls, where we were to stay for the next three days. The old doorman gave us a warm welcome and led us to the office. Standing there was Mrs. John Talbot, our good friend from Williamstown.

"It was time now to go to the College of Preachers to meet Mrs. Kelly. When we stepped outside the rain had stopped and the sun was shining. This time, we walked past the North Transept. I can't tell you what a beautiful sight it was. The air was clean and clear and every detail of the rose window stood out! Mrs. Potier and I just stood still and grasped for the first time the total magnificence of the Cathedral.

"Now the second dimension of my experience was in the constant feeling that we were in the presence of a hard mental discipline. It was most evident in the College of Preachers—as I talked to the young ministers and they told me of the *agony* of having their sermons torn apart by Canon Wedel and their fellow rectors. The results of this mental discipline were evident again as I talked to Miss Katharine Lee, headmistress of the Girl's School. She has set and is maintaining a high academic standard for these young girls. The friendliness and spirit were delightful!

"Paul Callaway, Cathedral organist and choirmaster, who trains the famous boys' choir, sat next to me at the Bishop's Dinner and related many amusing and interesting stories about these young boys and the many hours of hard, painstaking work that go into making this choir such a disciplined unit.

"The national effect of this great discipline came to me when I attended the regional and area chairmen's meeting on Tuesday. There I came into direct contact with women from all over our country, who were grappling with the same problems we do here—and I realized that we are not just a local unit, trying to raise money, but part of a national army advancing this great cause!

"The depth of the third dimension, the spiritual

dimension, probably came to me at the opening Communion Service, with the choir and with Dean Sayre as celebrant. This was held in the 14th Century Gothic Bethlehem Chapel. Yet, I think I got as much from my quiet visits in the Cathedral. Here, I felt was something central, powerful, creative—I saw it in the silent worshipper kneeling in prayer; I sensed it in the over-awed attitude of various groups being shepherded through the Cathedral by the faithful guides. People were drawn to the Cathedral. They were inspired and refreshed.

"Suddenly it came to me. Here, was something greater than the massive effect of this beautiful physical structure. Here was something far more important than just the excellence of the mental effort. Here, you get the distinct feeling that there is something spiritually more significant than just a great Cathedral. Here on Mt. St. Alban we, you and I, are building a spiritual center for America. We are helping to create today what will eventually be recognized by the world as one of its great spiritual capitals.

"I cannot urge you strongly enough to make the effort to visit our National Cathedral and you too, will have this 3-D emotional experience!"

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## MEMBERSHIP AIDS for N. C. A.

BY CLARENCE E. ALLEN

We are all familiar with the well-worn slogan EVERY MEMBER GET A MEMBER. Many N. C. A. members have done just that, in fact they have done much more. The rank and file, however, often find it a trifle difficult to know just how to introduce the subject and to create an opportunity where proper solicitation can be made. Now, however, we have an idea from the national office which bids fair to aid all who are concerned with the vital matter of increasing membership in the N. C. A. Like most workable ideas, this one is extremely simple. The office has prepared a simple little card entitled Membership Application overlaying a sketch of the North Transept of the Cathedral. There is a short statement that the person who signs the slip wishes to enroll as a member of the N. C. A. The four types of membership are listed below. On reverse of the card are four paragraphs indicating the advantages of membership in the Association. They are briefly stated as follows:

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The Washington Cathedral which, together with the Bishop's Garden, brings peace and quiet to pilgrims from many lands, is a source of inspiration to the thousands and thousands who annually visit this great shrine of Christian faith.

The idea behind this simple little application card is that, by having it in our pocketbooks or in our purses, we ourselves are reminded over and over again of the fact that we can be steadily at work enrolling new members for the Cathedral Association. It is very natural when the conversation turn to matters concerning the Church or the Cathedral to ask the person if he belongs to the N. C. A. and then to present him with one of these little cards. It gets immediate action and it makes

certain that we will be working steadily throughout the year and not just at the time of the annual drive to increase memberships.

The idea is not exactly original. It was borrowed from an organization which used it effectively to increase membership to four times what the society had previously enjoyed. It works easily, simply, and constantly.

These little cards will be distributed through various chapters of the N. C. A. throughout the country, and our hope is that it will renew our interest and continue to remind us of the necessity of everyone doing his best to see to it that membership in the Association rapidly reaches our annual goals. The thought is that we can have enough new members well in advance of the annual intensive drive to offset those memberships lost for one reason or another during the year.

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## Excerpts From Dean's Report

(Continued from page 21)

the front of the can. This year I journeyed in behalf of the Cathedral Association to Pittsburgh, Houston, Detroit, Boston, Richmond, New York City. I preached or spoke in double that number of places and withal tried to keep myself available here at the Cathedral to consider every problem in every department that required my attention. On top of that I tried to preach, but I fear without that kind of thorough preparation and reading which a preacher really ought to have.

A happy household is a joy to the householder, however, and I feel myself to be in that pleasant position. The Cathedral has great work to do and it is doing it. It is a family of many people, and those people are fine. There is an excitement in its vision and that vision is coming true. I rejoice that I can share all this with you who are also of the household.

Respectfully submitted,  
FRANCIS B. SAYRE, JR., *Dean*

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## Costs of Freedom

(Continued from page 19)

of all to the treasures of our spiritual heritage.

"We should expect to pay a price, to make a sacrifice, to retain those treasures. Measured against their loss, no price would be too high to pay, no sacrifice too heavy to endure.

"The issues seem clear.

"If it is a question, as I think it is, whether the rule of men who torture their captives, enslave their citizens, and deride the dignity of man shall displace the rule of those to whom the individual and his individual rights are sacred—whether we are to survive with God's hand to guide and lead us, or to perish in the dead existence of a Godless world—then the price we pay, the sacrifice we bear, are not the issues. The issues are the same as they have been from Saratoga to Korea.

"In the splendor of their radiant color, these windows are objects of great beauty. Yet a still greater beauty is the splendor of the service and sacrifice which they illuminate and symbolize. Those who have gone before have shown the way. They have fought against many enemies in many lands, and always in a single cause. Faith in the righteousness of that cause—faith that God intends that cause to triumph—inspired them. If that same faith is to inspire those who will follow us, then it must inspire us who now hold their heritage in trust.

"This work of art will keep alive in beauty the memory of the men and women who, through all the years of our Nation's history, have worn the uniform of our Armed Forces. It will keep fresh in the minds of future generations the memory of those who pledged their lives, their fortunes, and their sacred honor that under God we might become and remain a free and sovereign people."

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## A Teacher Reflects

(Continued from page 10)

The newer and more accurate rendition of this familiar text brings us closer to the realism of the New Testament. Man is not on an automatic elevator going up. He must respond to the divine encounter by assuming the responsibilities of his sonship to God. The brokenness and tragedy of this world will not heal itself. Nor can man accomplish the task without the strength of grace. But with that assured grace and a heart of joyful thanksgiving, the *Gloria in excelsis* becomes a pattern for man's life on earth.

It should be noted that peace here is the fruit of man's adoration of God. Peace is not the end purpose but the by-product of faith. This would seem to be true whether peace is sought individually or socially. It should also be noted that peace comes within the community of faith. Man's spiritual home has been shattered—lost in the cross-fire of modern culture. But before he finds his much sought-after peace, man will have to discover his real home again, where he may live and move and have his being. The significance of Christ strongly suggests that man will find his home only when he has become a part of the community of praise and thanksgiving. As T. S. Eliot has said:

"What life have you if you have not life together?  
There is no life that is not in community,  
And no community not lived in praise of God."

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Beauty and realism are the components of the Nativity story. Both are a part of teaching. Perhaps one of the most dangerous weaknesses in American culture is our failure to prepare youngsters for the real limitations of life, its shock, and its hardship. A case in point is what we teach or imply about living through anxiety. Most of us like to think that anxiety can be banished like a headache—with a quick acting powder. The truth is that mature adults must learn to tolerate and to live with anxiety.

It is hard to see how one can live with anxiety apart from faith and love in real community. Here we can learn to tolerate uncertainty. It is not an easy lesson. Many of us want magic answers. Note that the heroes of the comics, radio, and T. V. are often those who succeed by a magic gimmick rather than through human perseverance. But the story of Christ's birth reminds us again that the simple and the ordinary things, travelers in search of a night's lodging, birth, gentle family love, a peaceful countryside, and shepherds keeping watch are God's way of showing his redeeming love.

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## Notes from the Editor's Desk

Walking through this little New Hampshire village a few days ago, the thought struck me that Christmas here is going to look more as it is supposed to do than a department store window. I pictured to myself the white clapboard 1802 church, with its high steeple gleaming against a gray sky, its big blue clock bluer than ever, the evergreen plantings which border the huge granite slabs of its porch half covered with snow. The eighteenth century white clapboard and red brick houses, with their lovely fan lights over hospitably wide doors and glistening, tiny-paned windows, will have snow piled up to the windows, and the whole length of the street will be a narrow white lane between high banks. There will even, I realized, be sleighbells.

Reflecting on how few persons will really see such a traditionally "typical" Christmas scene, my mind turned back ten years to a Christmastime completely unlike any of which I had ever read or experienced, and which, for all its strangeness, remains more vividly with me than I suspect the most "typical" New England Christmas will ever do.

Ten years and a war ago we were in a remote land, temporarily filled with lonesome soldiers, and always filled with heat. As Christmas approached, we realized that we, the few women about, must try to evoke some remembered happinesses of the day. And so we found something more or less resembling a pine tree, its long needles growing high above the ground. A willing G.I. shinnied up and cut a piece large enough to disguise as a Christmas tree and this we happily installed in the "club" room of the tent hospital. The problem of ornaments looked desperate for awhile, until it was discovered that x-ray film came wrapped in heavy tin foil lined with red paper. From this all kinds of cut-outs were made and for variety we collected as many broken ping-pong balls as could be located and, making a small sacrifice in that land of delayed or non-existent supplies, painted them with nail polish and then quickly rolled them in tiny splinters of mica which we had peeled in sheets from the rocky ground and chipped up as finely as possible. Cotton moulded about the base completed our handiwork and we were filled with self-admiration, gratifyingly echoed by the watchful patients.

## Year of Construction

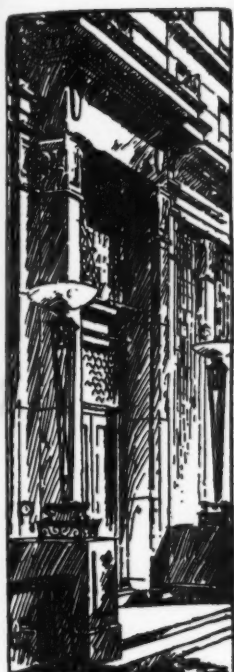
(Continued from page 4)

However, the estimated cost of this work is beyond the funds now available and it seems inadvisable to undertake any smaller portion of the transept unless we can be assured that the work can be carried on without interruption from the roofs of the aisles up to the top of the clerestory walls. Therefore, it is possible that the next step may be to build two more bays of the nave up to the level of the triforium floor, together with such flanking portions of the aisles and outer aisles as it may be possible to erect within the limitation of funds now available for construction. This would double the present seating capacity of the nave and would therefore be a practical and much needed addition to the Cathedral. This work on the nave and aisles would be undertaken with the hope that before it was finished it might be possible to resume construction on the South Transept and carry it on up to completion.

Except for one lad. He thought the tree looked good, but, he wanted to know, why didn't we have a creche? Christmas wasn't Christmas without a creche at the base of the tree. To our consternation, his viewpoint was widely shared. How to create, from nothing and with no artistic skill, anything faintly resembling the loveliness of even the simplest Nativity scene?

Then one boy said he could carve the Christ child from soap if anyone had a large white piece—and there went the last "State-side" cake we owned, but the Babe was delicately and skillfully done. His surroundings were cruder. Using a cardboard carton we fashioned a stable, thatching the roof by pasting to it straw from medicine bottle packing, scattering more of this about the dirt floor, and lining a small box for the manger. The Virgin was finally and rather roughly fashioned of stuffed rags, but her garment was a perfect madonna blue, being a bit of the blue seersucker uniform Army nurses wore when on duty in the operating tent. The animals were not evolved until someone thought of cutting the shapes out of doughnut dough. For the brown kine, this worked well, but to achieve sheep we had to coat our misshapen beasts with a calcium lotion.

It is impossible to say that the effect was good. But it was effective. Somehow, it brought God closer to those men, and to us. And no Christmas can do more than that.



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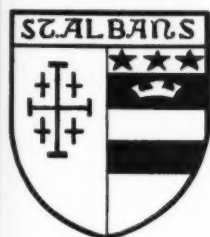
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